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Master's Thesis
Academic Year 2014

Promoting Manga in Indonesia
Through Online Education

Graduate School of Media Design
Keio University

Kania Arini Sukotjo

A Master's Thesis

Submitted to Graduate School of Media Design, Keio University

In partial fulfillment of the requirements for the degree of

Master of Media Design

Kania Arini Sukotjo

Thesis Committee:

Professor Ichiya Nakamura	Supervisor
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Abstract of Master's Thesis of Academic Year 2014

Promoting Manga in Indonesia Through Online Education

Summary

This thesis addresses how online education could educate future manga creators in Indonesia. This research will analyze Indonesians interest in manga consumption and how effective online education is on educating students on manga drawing. Through ethnography fieldwork in Indonesia, I focused on the popularity of manga in Indonesia media, publications and event to observe its impact to the hobbyist and professional artists. Educating Indonesians to be masters in the art of manga will not only improve Indonesia creative industries, but also to increase the influence of Japanese popular culture in Indonesia. By conducting an online trial manga class with Indonesian students, it will analyze the effectiveness of teaching manga drawing through online platform.

Keywords:

Manga Culture, Indonesia Culture, Online Education, Visual Ethnography

Graduate School of Media Design, Keio University

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Chapter 1

Introduction

Chapter 1.1 -Background and Purpose

Through the collaboration with *Hakuhodo*¹, one of Japan most prestigious advertising company, this research was made to educate future *Manga*² creators in Indonesia through online education. In order to educate Indonesian artists with the authentic style of manga drawing, the aim is to connect the classes provided by Japanese manga schools with Indonesian students using an online platform. By encouraging the artistic influence of manga and anime designs in Indonesian artistic works, this project hopes to increase the popularity of Japanese manga and anime industries in Indonesia and the possibility of future collaboration between Indonesia and Japan entertainment industries. For this purpose, fieldwork research in Indonesia was needed in order to understand the contemporary culture of

¹ Hakuhodo was founded on 1895 and the oldest advertising company in Japan.
Hakuhodo official website: <http://www.hakuhodo.jp/>

² Manga is the general term for Japanese graphic novel

its popular entertainment activities, and in the process, understand their liking to the art of manga.

The entertainment culture of contemporary Indonesians, has been based on the most recreational activities and mostly enjoyed as a group. Young people's activities during the weekdays commonly consist of school activities from early morning to early afternoon, allowing hours of free time to spend with friends in locations that allow them to share entertaining activities together. May that be eating together in a restaurant, shopping together with friends and family, watching movies in cinemas and visiting the bookstores to read comic books, the entertainment value demanded that activities could be enjoyed together as a group. Ansori had discussed how shopping malls in Jakarta are usually the main source of entertainment for many who seek activities to spend during their free time³. Restaurants, cafes, cinema, electronic stores, clothing, fashion outlets, beauty shops, book stores, pharmacy, optic stores, supermarkets and *musholla*, a small location of worship for muslim,⁴ are provided in most of the big shopping malls, giving customers a number of different services to enjoy in just one location. Another factor for Indonesians attraction to malls is how the lack of underground trains and increase of car users in Jakarta had created congestion problem to its traffic⁵. Many would choose entertainment that is easily accessible and avoid the traffic as much as possible⁶. For that reason,

³ Ansori, Mohammad. "Consumerism and the emergence of a new middle class in globalizing Indonesia." (2009)

⁴ Ningsih. "Malls offer cozy 'mushola' for Muslim customers", *Jakarta Post News Article*. (2008); <http://www.thejakartapost.com/news/2008/04/19/malls-offer-cozy-039mushola039-muslim-customers.html>

⁵ Traffic in Jakarta had reach 295.83 to its Traffic Index which is *the composite index of time consumed in traffic due to job commute, estimation of time consumption dissatisfaction, CO2 consumption estimation in traffic and overall inefficiencies in the traffic system*. The cause of this may rely on the 57.14% of people using cars for transportation. Numbeo Database, http://www.numbeo.com/traffic/city_result.jsp?country=Indonesia&city=Jakarta

⁶ Rustan, Muhammad. In defense of shopping malls, *Jakarta Post News Article*. (2010); www.thejakartapost.com/news/2010/08/07/in-defense-shopping-malls.html

many shopping malls were provided nearby office buildings and residential areas to become a go to intermediate for those who commute from work to their home. because of the humidity and air pollution⁷ caused by cars, discouraging most people from spending their activities outdoors. The air conditioned buildings provide a cool and relaxing atmosphere where people could enjoy themselves with all services provided in the building, and this includes the number of large bookstores provided within the shopping malls. Those bookstores, like *Gramedia* and *Toko Gunung Agung*, provide different types of books for viewers of different ages to enjoy, including translated manga (See Figure 1.1).

Since 1950, Alex Media Komputindo had become one of Indonesia's biggest book publisher and had published many kinds of translated manga in Indonesian local bookstores and bookstands⁸. With the release of famous titles such as *Sailor Moon*, *Dragon Ball* and *Doraemon* after the 1990, Ahman and Zpalanzani (2009)⁹ had determined that moment to be “the tipping point” of Indonesians' rising interest in manga and anime. However, as most Japanese manga arrived in Indonesia with children as its target market, many Indonesians categorized manga as children books¹⁰. When those children grew up to become adults, some stopped reading manga or any type of comics because of that particular mindset, and proceeded to other popular culture such as novels, live action movies and TV series. This mind set led to the expectation by general audience that

⁷ Air pollution in Jakarta had risen to 96.4 for its Pollution index which is the *estimation of the overall pollution in the city*. Numbeo Database, http://www.numbeo.com/pollution/city_result.jsp?country=Indonesia&city=Jakarta

⁸ Alex Media Komputindo publishing cooperation official website: <http://www.elexmedia.co.id/>

⁹ Ahmad HA, Zpalanzani, A. “Manga: Invisible cultural ‘imperialism’ through popular medium. *Wimba: Jurnal Komunikasi Visual*”. (2009); Page:61-68.

¹⁰ Ahmad, Hafiz Aziz, Alvanov Zpalanzani, and Setiawan Sabana. "Enter the Matrix: Building Creative Industry through Delivering Insights in Comics." (2010).



Figure 1.1. Rows of Japanese translated manga in Indonesian bookstore.

manga needed to be suitable for children to pass for censorship. With many manga content that may contain offensive language, sexual situations (this include display of affection such as kissing and reference to homosexuality) and scenes considered too frightening for children, it is not easy for many manga to pass Indonesia's censorship expectations. Therefore, allowing comic artists in Indonesia to create manga style comic books, and encouraging the creation of content suited for all ages and not only for children, will encourage the rise of manga culture in Indonesia and hope to change Indonesians limited point of view on manga's target market.

The popularity of manga in Indonesia had become a growing trend in Indonesian's entertainment culture. Badruddin studied the actions of manga and anime fans in Indonesia, and stated how most fans are not comfortable to publicly show their interest of anime and manga¹¹.

¹¹ Badruddin, Yena. "Penggunaan media dalam konstruksi identitas di era globalisasi: studi kasus pada penggemar animasi dan komik Jepang di Jakarta." (2006)

Therefore, they would join and gather within anime and manga related festivals to express their interest to those with similar interests. During *AFA (Anime Festival Asia) 2013*¹² event, crowds of Indonesians gathered within the convention, fun activities from *cosplay*¹³ (See Figure 1.2) to *artist alley*¹⁴(See Figure 1.3), special events showing anime feature films and Japanese music concerts singing famous anime music soundtracks, proves the demand and interest in anime by many Indonesians. Many purchased special tickets and entered the main auditorium to enjoy the additional entertainment despite needing special admission tickets with an additional fee to attend the special events. Anime related products like action figures, shirts, posters and Japanese foods were consumed by those who show interest or familiarity to such products through the anime they had seen. Within one of the vendors in the artist alley called *re:On Comics*¹⁵, there was a published monthly comic magazine that consist of artistic works by Indonesian comic artists who were influenced by Japanese manga design. Such a community allows both Indonesian *hobbyist*¹⁶ and professionals to show their existing interest in anime and manga to the public.

With the assistance of technology, Indonesians found another way to socialize and avoid the congestion problem in the city. Through digital media, Indonesians have become one of the biggest social media users in the world. With 64 million active users on Facebook¹⁷, Indonesia easily

¹² AFA 2013 or Anime Festival Asia 2013 was an anime and manga related event held in Singapore, Malaysia and Indonesia. AFA 2013 official website: <http://www.animefestival.asia/>

¹³ Cosplay or Costume Play is an activity in which individuals wear costumes and accessories that represent a character or a concept of their liking.

¹⁴ Artist alley is a location where artist could rent tables or booth within an artistic related convention and could directly sell their artworks. The artworks range from original pieces to parody of characters, stories and concept.

¹⁵ re:On Comics is monthly comic magazine featuring 6 original titles by Indonesian artists.

re:On Comics official website: <http://reoncomics.com/>

¹⁶ Hobbyist are those who pursue artistic activities solely for fun and not for professional goal.

¹⁷ Facebook is a social media service that helps users connect with friends and family.



Figure 1.2. Artist Alley in Anime Festival Asia 2013 (AFA 2013) Indonesia



Figure 1.3. Group of cosplayers in Anime Festival Asia 2013 (AFA2013) Indonesia

became one of the biggest Facebook users in the world and known as one of Facebook's key countries¹⁸. The rise of social media on the internet, led to the rise of internet users in Indonesia. The number of internet users between 2010 and 2013 had increased from 42.2 million to 74.6 million users, and the Netizen, a term given to those who access internet for more than three hours¹⁹, also increased from 8 million to 31.7 million. Furthermore, using internet led to the interest of Indonesian manga readers in browsing websites providing online manga²⁰ for better updates of their favorite series and more titles that may not be able to pass through Indonesia's strict censorship policy²¹. Combining Indonesians interest in internet and manga culture, this could lead to the new interest of online manga school. Allowing future Indonesian hobbyist and professional artist to study the art of manga and further promote the influence of the manga artistic style into Indonesia's comic and animation culture.

Through the Hakuhodo sponsorship, this thesis will discuss the effectiveness of an online manga school through the comparative studies of online and offline trial classes with five Indonesian students. For the purpose of influencing both comic and animation industries in Indonesia with both manga and anime artistic style, it is most advisable to create manga, anime and seiyuu – a Japanese term for voice actors who provide voices for animated characters online – schools. However, Indonesia's internet speed may pose a problem to the implementation of anime and seiyuu online schools. Both anime and seiyuu online schools may require download and upload activities between instructors and students. The

¹⁸ Tang, Haiyi. We Are Social Asia Tuesday TuneUp #117, *We are Social Blog*. (2014); <http://wearesocial.sg/blog/2014/03/social-asia-tuesday-tuneup-117/>

¹⁹ Lukman, Enricko. Report: "Indonesia now has 74.6 million internet users; this is what they do online", *Tech in Asia News Article*. (2013); <http://www.techinasia.com/indonesia-internet-users-markplus-insight/>

²⁰ Example of existing websites providing online manga content:
MangaPanda: <http://www.mangapanda.com/>
MangaHere: <http://www.mangahere.com/>
OneManga: <http://www.onemanga.me/>

²¹ The Pornography Law. UU No. 44; (2008)

average speed needed to upload successfully is 7.6Mbps, while successful download needed is 17.1Mbps. Indonesia's average internet speed only reached as far as 4.02Mbps²², making it difficult to upload and download medium and high quality videos. Manga online school would require minimum amount of upload and downloads, and even those activities may just be of image exchanges, which has a size and weight between 100Kb and 10Mb. Therefore, for current research and project purposes, manga online school will be a good start to test the effectiveness of online schooling for artistic content.

Chapter 1.2 - Online Manga School

Creating online school will provide manga and anime online classes for Indonesian students from amateur classes all the way to professional classes, and instructed by trained Indonesian instructors. The existence of anime and manga had been part of many Indonesia adults childhood activities. By using Indonesians existing interest in manga and anime, and creating online school that provide necessary skills on manga and anime creation for students ranging from amateur to professional abilities, it could encourage the growth of manga and anime creators in Indonesia.

The online manga and anime school for Indonesian students will be conducted through *screen to screen*²³, audio and text messaging online tutoring system. Online school is a faster and convenient educational option for many Indonesian students. The congestion of road traffic within the big cities in Indonesia, especially in Jakarta, made the thought of going out for any activities very tiring and undesirable. Therefore, studying at home and

²² Global Broadband and Mobile Performance Data compilation.

Official website: <http://www.netindex.com/download/allcountries/>

²³ Screen to screen is a screen sharing function provided in social network application like Skype. It allows users to share the screen image of their computer devices to each other.

through the convenience of a computer and internet will be a preferable and cheaper option for educational activities for students and their parents. Despite anime and manga global influence and popularity, it is much more beneficial to receive educational skill from the country of origin, Japan, where many institutional schools had many experience in teaching anime and manga skills. In addition, the project is also under collaboration with Hakuholdo, providing the funds and research to create positive development to the project. Through the collaborative research conducted by Hakuholdo and *Keio Media Design*, it is most favorable that the classes within the online school be conducted by Indonesian instructors.

With the collaboration with Hakuholdo, Indonesian skilled artists will be selected and trained as instructors for the classes in the anime and manga school. English language is a common language spoken by many people throughout the countries. However, there are many Indonesian and Japanese who are incapable of understanding English fluently, making it difficult for both the instructors and students to communicate within the duration of the class. Teaching Japanese instructors how to speak and teach in Indonesia language will take much longer time and cost than teaching Indonesian artists the skills needed to teach manga and anime creation using successful Japanese artistic syllabus. By conducting the class using Indonesia language, it allows better comprehension of the class instructions for the students.

Many Indonesians from those with amateur skills to those with experience and advance skills were inspired by Japanese manga and anime to create their own original creations or the parody of their favorite characters. There are also those who consider it enjoyable to pursue the skill of manga and anime drawing as additional activities to their daily life. Throughout the duration of the programs provided by the online school, they will then determined if they would like to pursue the skills as professionals or

hobbyist. Therefore, it is significant for the manga and anime online school, to provide programs that range from amateur hobbyist to professional, selecting the level of students to their respective classes through portfolio submissions.

Amateur students are those who have little to no foundation of their drawing skills. The drawing foundation to manga and anime consist of the art of sketching, understanding human figures and the distinctive characteristic of manga and anime designs. Most Indonesian hobbyist started their artistic pursue by imitating the characters and scenes of their favorite manga and anime. While the art of imitation may become a good foundation for some artists, this does not apply to all artists in general. The significant of learning and understanding the most basic skills of drawing applies to the growth of artistic skills within most artists. By creating classes that instruct basic *sketching*²⁴ skills and focus the learning subjects on studying the human figure or the expected figure of a manga and anime characters, students will be able to identify their own artistic errors and make their own improvement to their own artistic styles. The same applies to the studies of perspective and landscape drawing, as well as non-living objects, as they are the significant supplement to the character designs and provide story to the illustrations as a whole. When students understand these foundations, they are then able to proceed to the next step, which is to understand the storytelling method within manga and anime respectively. Indonesia creative industry is still within the starting point of its growth, therefore, most existing manga schools in Indonesia focus on amateur students and their goal to become hobbyists. The road to artistic professionalism is not always easy. Passion to the art of manga and anime is the most significant factor to reach professionalism. Most artists would choose to become hobbyist because of the conflict of interest between

²⁴ Sketching is a method of freehand drawing that is not usually intended as finished work.

artistic interest and demand of life, learning just enough to create interesting and entertaining artworks but do not pursue such activities as their career. For those who decide to pursue professionalism, the road to success in the artistic world will be much more challenging.

The manga and anime online school will focus on projects and understanding of the creative industries for those interested of the professional world of manga and anime creators. Indonesia's creative industry had yet reach the global impact and influence compared to Japan's creative industry. Being one of the developing countries in Asia, Indonesia is in an experimental stage of growth in many of its industries. Therefore, classes that would benefit Indonesian students pursuing for a career as manga artists and anime style animators will relate to the experience of being in the manga and anime industries. Students will focus on creating projects and receive reviews from experienced professionals and the industries. Furthermore, they will be trained to make connections with Japanese creative industries and the methods needed to successfully enter the industries. Creating professional manga and anime artists in Indonesia will not only improve Indonesia creative industry, it will also increase the influence of Japanese culture in Indonesia. Indonesia, being the most populated country in Southeast Asia and one of the biggest social network users in the world, could become a significant and beneficial strategy for Japan creative industries to pursue a worldwide influence on manga and anime online education.

This thesis paper will explore how creating online education could educate future manga and anime creators in Indonesia and how it will benefit both Japan and Indonesia creative industry. Chapter 2 will provide articles to further discuss two significant topics to this research, Indonesians perspective on Anime and Manga, and the effectiveness of online education when compared to education conducted in classroom. Analyzation of the

fieldwork conducted in Indonesia and the internet on Indonesian entertainment culture will be discussed in chapter 3. Chapter 4 explores the effectiveness of online manga education to Indonesians, two types of trial tests will be conducted, an online manga class and offline manga class, in order to create comparative studies between the delivery of two type of concept in education. Finally, chapter 5 will conclude the effectiveness of online manga school for students, and long term goal for both Japan and Indonesia comic industries.

Chapter 2

Literature Review

Chapter 2.1 - Indonesian Readers View on Manga

The globalization of manga had been discussed by many researchers for the past decade²⁵. Ahmad, Hibino and Koyama²⁶ introduced that 1990 had become the entrance of manga popularity to Indonesian readers through Indonesian biggest publisher, Elexmedia Komputindo, with famous titles like Doraemon, Dragon Ball, Chinmi the Iron Fist and Candy Candy.

²⁵ McCloud, Scott. *Making comics: Storytelling secrets of comics, manga and graphic novels*. New York: Harper, 2006.

Bouissou, Jean-Marie. "Japan's growing cultural power: the example of manga in France." *Reading Manga: Local and Global Perceptions of Japanese Comics*. Leipzig: Leipziger Universitätsverlag (2006): 149-165.

Vanhee, Olivier. "The Production of A 'Manga Culture' in France: A Sociological Analysis of a Successful Intercultural Reception." In *Asia Culture Forum*, October. 2006.

Thompson, Jason & Okura, Atsuhisa. "How Manga Conquered the US-A 10-page graphic guide to Japan's coolest export." *Wired* 15, no. 11 (2007): 223.

Dolle-Weinkauff, Bernd. "The attractions of intercultural exchange: Manga market and manga reception in Germany." *Mobile and Popular Culture in Asia* (2006).

²⁶ AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. "Engagement while Reading Manga: Measuring Indonesian Readers' Immersion within Manga's Universe." 2012

It was also noted that despite the cultural differences between Indonesia and Japan, manga popularity continue to grow and become part of Indonesians entertainment culture. The culture differences between the two countries resulted in the changes made on the translated manga to suit the reading preferences of Indonesian readers. Indonesian readers read from left to right, which led publishers to flipped translated manga that was originally written from right to left, to avoid confusion from the readers. It was only recently that the translated manga were published within the correct reading direction²⁷. However, even with changes made by Indonesian publishers, the attraction made by manga to their readers were mostly for its visual ability to pull readers attention into the manga universe²⁸.

Schodt²⁹ and McCloud³⁰ had further explained how the visual storytelling of manga were created based on the specific expectation of their target market. Shojo manga, a manga genre that targeted girls, create storyline that allowed readers to connect with the characters emotional lives. An example could be seen in shojo manga like *Tokimeki Tonight*³¹, where the heroine inner thought could be read by the readers, allowing them to understand and sympathize with the heroine actions and goals within the storyline. Furthermore, manga genre targeted for boys, mostly known as shonen manga, focus more on creating action and adventurous journey to attract their readers. Another example could be seen in famous shonen

²⁷ AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012 *ibid*

²⁸ Schodt, Frederik L., and Osamu Tezuka. *Manga! Manga!: the world of Japanese comics*. Tokyo: Kodansha International, 1983.

McCloud, Scott. "Understanding comics: The invisible art." *Northampton, Mass* (1993).

McCloud, Scott. 2006. *ibid*

Natsume, Fusanosuke. "Pictotext and panels." *Comics Worlds and the World of Comics: Towards Scholarship on a Global Scale* (2010): 40-54.

²⁹ Schodt, Frederik L. 1983 *ibid*

³⁰ McCloud, Scott. 2006. *ibid*

³¹ Tokimeko Tonight is a shojo manga that tells a story of a vampire-werewolf hybrid girl who fell in love with a human boy. It was published on 1982 and ended its series on 1994.

manga like *One Piece*³², as it attracted readers interest through the number of exciting adventures with the main characters. Many researchers³³ had supported those claims as distinctive storytelling did create closer emotional bond with their readers.

Ahmad, Hibino and Koyama³⁴ had created a collaborative studies through quantitative questionnaire to understand Indonesian readers descriptive interest on manga and how it influenced their artistic style. Participants were selected for this research, and 94.8% of them were familiar with manga for longer than three years, but 62.7% of them didn't interact with manga regularly. The questionnaire made for these participants were based on McCloud findings on the eight techniques aspects on manga visual storytelling. Those eight aspects are “iconic character”, “background drawing”, “panelling and layout arrangement”, “subjective motion”, “emotional expressive effects”, “broad variety of character designs”, “small world details” and “others”³⁵. Most voted by participants was “emotionally expressive effects”, with 81% vote. While “iconic character” and “small world details” received 72.4% and 75.9% votes respectively.

Based on the response by the participants, the emotional, character and descriptive world within visual storytelling become significant factors that attract Indonesian readers and allow them to be pulled into the environment of the storyline. Both shojo and shonen manga had shown

³² One Piece is a shonen manga that tells the story of a young boy who journey throughout dangerous seas to search for a mysterious treasure called “One Piece” and become the Pirate King. It was published on 1997 and currently still an ongoing series.

³³ Cohn, Neil. "Japanese visual language." *Emaki Productions: Published Papers by Neil Cohn* (2007).

LaPlante, Thomas. "From Manga to Comic: Visual Language in Translation." (2008).

Ingulsrud, John, and Kate Allen. *Reading Japan cool: Patterns of manga literacy and discourse*. Lexington Books, 2010.

³⁴ AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012. *ibid*

³⁵ McCloud, Scott. 2006. *ibid*

this characteristic through their creation of storyline, which focused on attracting readers distinctive emotional interest and idealistic character design and development. Furthermore, McCloud described how the emotional aspect and the details of the visual world had collaborated to further pull readers into the storyline³⁶. Following research was conducted to obtain participant immersion to the story and their emotional connection through the visual³⁷. While the result was not as clear as the former research, participants had confirmed that highly emotional scene had become a significant influence that pulled them into the storyline. The detailed visual storytelling had also allow an easy access to the manga world environment. Once again McCloud further explained how these significant factors were used in manga storyline to create distinctive memories and experiences to the readers and allow them to be emotionally attached to the characters and their stories³⁸. This circumstances could also be described as the readers being *transported* to the stories³⁹. However, it was also noted that the emotional value made by manga was not the only significant reason of Indonesian readers interest to manga. Another type of research will introduce the product value of manga that motivated Indonesian readers to consume it.

Djudiyah⁴⁰ research on Indonesian consumption on manga was inspired by Schiffman and Kanuk⁴¹ five demand of human needs, and those were “psychological needs”, “safety needs”, “social needs”, “egoistic and esteem needs”, and “self actualization”. All of those needs create demand that determined products value to the consumers, manga publication is not

³⁶ *ibid*

³⁷ AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012. *ibid*

³⁸ McCloud, Scott. 2006. *ibid*

³⁹ Bloom, Paul. *How pleasure works: The new science of why we like what we like*. Random House, 2010.

⁴⁰ DJUDIYAH, DJUDIYAH. "ANALISA PERILAKU KONSUMEN DAN NILAI KOMIK JEPANG." *Jurnal Teknik Industri* 12, no. 1 (2012).

⁴¹ Schiffman, Leon G., and Leslie Lazar Kanuk. "Consumer behavior." *7th. edn., Prentice Hall International* (2000).

an exception. There were news articles from 1997 and 1998 discovered by Djudiyah that introduced how the value of translated manga to its consumers had directed many readers away from other foreign comic books, such as Tin-tin and Lucky Luke. The same applies to local magazines, even the mainstream ones, as they inserted manga content to increase their subscription sales. Large bookstores in Indonesia such as Gramedia, and even small bookstands around the cities and countryside sell translated manga publication to its many consumers⁴².

Therefore, quantitative research was made by Djudiyah⁴³ to discover the value of manga and understand what motivates Indonesian manga readers to rent, read, buy and collect manga publication. 35 students were selected as participants for this quantitative research and it was determined that 68% of them read manga for “social need”. Like many teenagers, Indonesian teen thrive to develop social bond with people around them. Consumption of manga had become part of teenagers popular activities. Many of them compete to find interesting manga titles, therefore being the first in their circle of friends to discover new popular titles that others have yet to discover. Suprawanti⁴⁴ had noted how those activities had encourage students who read manga to be more ambitious compare to those who didn't.

Furthermore, the data analysis had also resulted with 43% of the students claiming that the simple languages within Japanese manga had attracted them as they were easy to comprehend. Feldman⁴⁵ had supported this research through his research on children cognitive development. Children had the ability to think and absorb things in a form of abstract,

⁴² DJUDIYAH. 2012. *ibid*

⁴³ *ibid*

⁴⁴ Suprawanti, MMNE. “Motif Berprestasi pada Pembaca Komik Jepang di SMP dan SMU”. 1999. (article unpublished)

⁴⁵ Feldman, Robert Stephen, and Mark Garrison. *Understanding psychology*. New York: McGraw-Hill, 1999: Fifth Edition

formal and logistic. Manga visual storytelling made it simpler for children to absorb and understand compare to western translated comics. As mentioned before, manga had variety of genres that attracted its readers. Those genres had one thing in common, and that was their capability of combining the world of fantasy and everyday activities within their storyline, allowing readers to connect with both the characters and environment, unlike the storyline in western comics that were too unrealistic for the readers. The manga mentioned above, *Tokimeki Tonight*, was one example where the heroine live in the world of magic and spirits, but experience ordinary life challenges for teenagers such as love rivalry and passing exams at school. There were even manga that tells the story of simple everyday life of children and teenagers, like falling in love, hanging out with friends in public places, developing friendship within school ground, being scolded by parents, and many other realistic scenarios. Additionally, many manga content that was inspired by Japanese culture had few similarities to Indonesia legends and folktales, while western comics had characters with solid characteristic to their antagonist and protagonist. The storyline tend to describe antagonist as characters who were pure evil, and protagonist as those who did nothing but good deed and justice. The characters in manga were not as black and white as western comics, as each characters actions were motivated by reasons and circumstances that readers could sympathize.

The preference of Indonesian readers on Japanese manga compare to western comic may rely on the existing similarity of cultures between Japan and Indonesia. Schiffman and Kanuk⁴⁶ pointed out how similarities in culture may become a significant factor that pulled Indonesian readers interest to manga publication, as familiarity in culture and behavior motivate readers to consume and increase value to the product. It was also advantageous that translated manga was more affordable to children and

⁴⁶ Schiffman and Kanuk. 2000. *ibid*

teenagers compare to western comic, as publication prices may become another factor that attract Indonesian consumers. Therefore, compare to other translated comics, the popularity of manga had the advantages to widen its influence to the main cities of Indonesia and even to the countryside and small cities.

Rahayu, Burhanuddin and Lumumba⁴⁷, researchers from Hasanuddin University, Indonesia, had claimed how Japanese popular culture had influence many area in Indonesia. The spread came slowly and widen without notice as many Indonesian began to view the superior value of Japanese products compare to local products and in the case of comic publication, western product. Japan related festivals such as *AFA (Anime Festival Asia) 2013* may be another one of the significant strategy by Japanese government to promote the increase of Japanese popular culture like J-pop, cosplay, anime and manga, and their merchandizes. There were even Japan related festivals that were organized by local event organization. As it was discussed above, many Indonesian publishers found great profit in publishing and translating imported manga. Based on the publishing report on December 2010, *m&c publisher*⁴⁸ had published 475 translated manga, which was 86.4% of comics published by their company. While there were only 23 titles of american comics, 14 mandarin comic titles, 23 manhwa⁴⁹ titles and even less, 3 local comic titles.⁵⁰ With the manga publication released by Elexmedia Komputindo, m&c biggest competitor on manga publishing, the number of translated manga dominated the comic industry in Indonesia.

Indonesian entertainment culture had been influenced by many imported films and publications from outside sources. Children and

⁴⁷ RAHAYU, Liana Eka, BURHANUDDIN and LUMUMBA, Patrice. "Suatu Analisis Tentang Pengaruh Kebudayaan Jepang Terhadap Kebudayaan Indonesia". 2011.

⁴⁸ m&c publishing cooperation official website: <http://mnc-comics.com/about>

⁴⁹ Manhwa is the general term for Korean graphic novel

⁵⁰ RAHAYU, Liana Eka, BURHANUDDIN and LUMUMBA, Patrice. 2011. *ibid*

teenagers had started their entertainment activities from famous western movies, musics, tv series and even comic books. However, east asian influence, most especially Japan, began to take hold of the interest of those viewers. Viewers that once had idolize *Tom and Jerry*⁵¹, *Mickey Mouse*⁵², *Superman*⁵³, *Spiderman*⁵⁴, and *Bugs Bunny*⁵⁵ were then influenced by anime and manga series such as Sailor Moon, Dragon Ball, Naruto, Doraemon and Crayon Shinchan. With the rise of anime and manga popularity, Japanese musics soon followed, attracting their listener through anime soundtracks, thus replacing some western and local singers within their popular culture.⁵⁶

Both children and teenager alike grew up listening to Japanese anime music. Opening songs from Doraemon and Sailor Moon were easily recognizable even to those who didn't watch anime or read manga frequently. The rise of demand for Japanese products allow TV programs to air more anime series compare to local and western animation series. Radio also talk and host songs related to Japanese popular culture, either anime songs or famous Japanese artists like *Utada Hikaru*⁵⁷ and *Ayumi Hamasaki*⁵⁸. Furthermore, the number of translated manga in local bookstores and bookstands encourage anime and manga readers to discover new titles and search for other resources to view the most updated chapters of their favorite manga and anime titles, which led to the rise of piracy of Japanese anime and manga. Pirated DVDs of Japanese anime could be found in some department stores in Indonesia. Internet also allow users to browse

⁵¹ American cartoon title and characters licensed by Hanna Barbera

⁵² American cartoon character licensed by Disney

⁵³ American character and comic title licensed by DC comics

⁵⁴ American character and comic title licensed by Marvel comics

⁵⁵ American cartoon title and character licensed by Warner Brothers

⁵⁶ Ditaputri, Sara. "Battle of Harajuku: Budaya Jepang "Menginvasi" Jakarta," Gramedia. 2007: 31

⁵⁷ Utada Hikaru is an American Japanese singer who had released her first award winning debut album on 1999.

⁵⁸ Ayumi Hamasaki is a Japanese singer with popularity that spread throughout Japan and other parts of Asia, and later on dubbed the "Empress of J-Pop" by her fans.

websites and private forum that host illegally scanned and translated Japanese manga and anime.⁵⁹

Through the spread of Japanese culture popularity, many Indonesian communities dedicated themselves to Japanese popular culture. Those communities gather in events and other anime and manga related locations like Animachi, Indonesian anime store and local bookstores. There were even communities build through the use of social media, like Facebook, where fans with common interest could gather, discuss and possibly create events. Through those events and gathering, other Japanese popular culture began to form within the social circles of Indonesian anime and manga fans. Cosplayers, both who buy and create cosplay costumes of their favorite anime, manga and game characters, either compete or show off their costumes for pictures during those events.⁶⁰ Special events were made for those who were interested in competing their hand made cosplay outfit against one another, one of those events is ICGP 2014 (Indonesia Cosplay Grand Pix 2014)⁶¹.

The popularity of Japanese pop culture had changed the foundation of Indonesian entertainment industries, most especially Indonesia comic and animation industries. Japanese artistic culture had indirectly create a wave of influence to Indonesian local artist, as many local comics and illustrations were highly similar to manga artistic style, as proven by Ahmad, Hibino and Koyama quantitative studies on Indonesian artist⁶². The perception of this influence were greeted by mixed reactions, there were those who view the spread of manga influence as a form of “invasion” to Indonesia comic and animation culture⁶³, and there were those who accept it

⁵⁹ RAHAYU, Liana Eka, BURHANUDDIN and LUMUMBA, Patrice. 2011. *ibid*

⁶⁰ *ibid*

⁶¹ Indonesia Cosplay Grand Pix 2014 official website:
<https://www.facebook.com/IndonesiaCosplayGP>

⁶² AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012. *ibid*

⁶³ Ditaputri, Sara. 2007. *ibid*

and used manga popularity as a mean to develop Indonesia popular culture into maturity.

Chapter 2.2 - Manga influence on Indonesian Comic Artists

“Comic itself is an industry” were words quoted from Mustaqim, as he further explained how the arrival and domination of foreign comics were not necessarily a disadvantage to Indonesia comic industry⁶⁴. He further explained the cycle of popular culture for the comic industry by Japan, Europe and America. Within the history of American comic, many of their comics were highly influenced by European comic, most especially German and French comics, it was only after few more adaptation and modification did America comic able to find distinctive styles and popularity to their own comic publications. Similarly, Japan was once influenced by American comic style, most particularly during the 1970s, and when Japan had create a unique and attractive culture to their comics, which the world better dubbed it as manga, the influence returned back and effect American and European comic publications⁶⁵.

Indonesia had the opportunity to contribute itself into the global comic industry. The country hold many cultures, histories and local folk tales. There were many qualities that Indonesia could contribute in a form of visual storytelling. According to Mustaqim, Indonesia local comic was still unable to spread its influence in a global scale and be part of popular culture, and it was not because of the lack of artistic and narrative skills within the artists. Dedication and passion by both artists and businesses are significant to comic industry, and that may involve risks and hardship⁶⁶. Therefore, it was important for Indonesia to understand other countries

⁶⁴ Mustaqim, Karna. "Membaca Wajah Komik Indonesia." 2013: 37

⁶⁵ *ibid*

⁶⁶ *Ibid*: 38

successful business and artistic strategies over their comic industries, and through that, create and combine similar strategies that may be advantageous to Indonesian culture.

According to Mustaqim, in the history of Indonesia comic industry, many comic publications explored issues in Indonesia's daily lives, from politic, religion, culture and many more⁶⁷. Supporting this, Gumira gave examples of comic artists in Indonesia during the 1930s. One of them was known as “Put On” by Kho Wan Gie (See Figure 2.1), the content explored the life of Chinese immigrants in Indonesia through their social, political and cultural point of views⁶⁸. However, through the domination of foreign comic books, most especially Japanese manga, Indonesians were highly dependent on consuming foreign visual narrative and were highly attracted by the narrative freedom they had receive from those publications.

Despite the lack of development to the comic industries, local artists, especially those who were passionate in their artistic pursue, proceed to develop the comic industries for themselves. With the lack of proper guidance, which Mustaqip dubbed as an industry “born without parents to guide its development”, many comic artists claimed professionalism when they had succeeded to published one or two titles and with general genre such as action, comedy and romance that differentiate every comics⁶⁹. Through those artists, Mustaqip saw Indonesia comic industry as a “jungle”, it was both wild and unorganized compared to other developed comic industries⁷⁰. Which according to him was Indonesia's new comic industry in the state of infancy⁷¹.

⁶⁷ *Ibid*: 41

⁶⁸ Ajidarma, Seno Gumira. “Panji Tengkorak: Kebudayaan dalam Perbincangan.” *Kepustakaan Populer Gramedia*. 2011

⁶⁹ Mustaqim, Karna. 2013: 45 *ibid*

⁷⁰ *Ibid*: 47

⁷¹ *Ibid*: 46

SUDAH TERBIT! SUDAH TERBIT!

PUT ON

SERIE KE III



pada tanggal 20 Agustus 1954.

Mulai sekarang tuan dapat membeli,
Kepada agen kami di tempat tuan,
atau kirim poswesel langsung kepada penerbit:

N. V. PERTJETAKAN „SIN PO”
Asemka No. 30 --- Djakarta-Kota

1 buku PUT ON serie ke III hanya..... Rp. 5.--

Untuk buku (Poa berijelasi) tambah ongkos kirim Rp. 1.00 tiap buku.

Figure 2.1. “Put On” comic script by Kho Wan Gie on Indonesia's newsletter, Sin Po. Published on the year 1954.

The jungle of Indonesia comic industry, allows locals to explore the possibilities of the industry development, and invite foreign sources to assist with the development with possibilities of mutual profits. According to Mustaqim, fixed regulations within Indonesia comic industry did not exist, allowing many freedom to artists and businesses, both local and overseas to create Indonesia distinctive comic culture⁷². Furthermore, he described how publishers like Elexmedia Komputindo published local comics with artistic content that had high influence from Japanese manga. While m&c publisher published local comics with variety of influences within the content, and that includes Japanese manga (See Figure 2.2) and American comics⁷³. This experimental state of Indonesia comic industry built values to the creation of Indonesia's visual storytelling and development of the industry. For the purpose of this research, the influence of Japanese manga to Indonesia artistic creation will be explored, as well as the benefit it could provide for both Indonesia and Japan.

Indonesians interest in manga art style had been widely discussed within previous subcategory of this chapter. Overall, manga content was both simple, distinctive and emotionally relatable to many of its readers. With iconic characters that relate to readers and realistic background, which pulled readers to the visual world of narrative. Through those emotional connection, readers were able to form visual identification and relation to the narrative⁷⁴, which then creates possible artists who were motivated to published their own visual narrative by imitating the drawing style of their favorite artist, in this case, manga artistic style⁷⁵.

⁷² *Ibid*: 48

⁷³ *Ibid*: 49

⁷⁴ McCloud, Scott. 1993. *ibid*

⁷⁵ McCloud, Scott. 2006. *ibid*



Figure 2.2. “Panji” comic book by Fachreza Octavia, published by m&c. Drawing style was highly influenced by Japanese manga. ©M&C Kompas Gramedia

Another research was made by Ahmad, Koyama and Hibino⁷⁶ to determine the motive within Indonesian artists to study artistic style through manga drawings, and to why manga artistic style was more influential compared to other mainstream comic art styles. About 107 artistic students from Bandung Institute of Technology were selected to participate in the researchers' questionnaire. Those students were still within their developing state of artistic technique, allowing them to be more open-minded to other forms of attractive art styles. Furthermore, most of them had a long relation with comics, and few of those were readers with at least one or two hours of comic reading time each day. Within the researcher's previous article, Indonesian readers acknowledge the attractiveness of the action-adventure genre within manga storyline and the emotional effect they

⁷⁶ AHMAD, Hafiz Aziz, Shinichi KOYAMA, and Haruo HIBINO. "IMPACTS OF MANGA ON INDONESIAN READERS' SELF-EFFICACY AND BEHAVIOR INTENTIONS TO IMITATE ITS VISUALS." 2012.

create to the readers⁷⁷. Therefore, two type of action comics from both mainstream Japanese manga and western comic would be selected to create comparative studies. For manga, the title of Naruto⁷⁸ was selected for being the best selling translated manga in Indonesia for the past three years. For this research, volume 53 of Naruto was selected to focus on the scene of the manga protagonist, Naruto Uzumaki first meeting with his departed mother, who gave him the descriptive content of his origin and the purpose of his parents sacrifice for him. There were 36% of action scenes within the panels of Naruto volume 53. Furthermore, The Adventure of Tintin⁷⁹ was selected to represent western comic, and it was the most read western comic to Indonesian readers⁸⁰. The issue selected for this research was “Flight 714 to Sydney” to show the protagonist adventure within one of the small island in Indonesia, where he heroically prevented the robbery made by a millionaire. 24% of the panels within this issue were action scenes⁸¹. The popularity of both books were significant for the stimuli of this research as the familiarity of the visuals enable readers to express their intention of imitating them with better accuracy.

In conclusion to this research, manga had a higher advantage of being perceived by Indonesian artist. Most Indonesian participant within the research were more familiar with Naruto compared to Tintin. 78.3% of them have read Naruto prior to the research, while only 54.4% of them had read Tintin. Furthermore, 36.9% of them have read more than 25 volumes out of 53 volumes of Naruto manga series. While 32% of the readers only read one to four volumes of Tintin comic series and only 1% of them read 24 volumes of the series. Readers could relate to the struggle of the

⁷⁷ AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012. *ibid*

⁷⁸ Naruto is a Japanese manga series created by Masashi Kishimoto and published on 1997.

⁷⁹ The Adventure of Tintin is a Belgian comic series by Georges Prosper Remi, published on 1929.

⁸⁰ AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012. *ibid*

⁸¹ AHMAD, Hafiz Aziz, Shinichi KOYAMA, and Haruo HIBINO. 2012. *ibid*

protagonist in Naruto, as he faced many tribulation to his goal of becoming the strongest ninja and the leader of a ninja village, compare to the simple and straight forward adventure of a protagonist stopping the antagonist of committing a crime in 'Tintin'⁸².

The research shows that manga had attracted its readers and encourage them to both participate and relate with the characters and storyline. This create engagement and strong feeling on the readers towards non-existent characters and events⁸³. Then through the emotional connection triggered by manga visual content⁸⁴, motivate readers to imitate the visual into their own artistic skill. Therefore, artists personal preferences played a significant role within the research. The attractiveness of the art forms were not the only factor that decide the artist decision to imitate them, but also the feeling of enjoyment when imitating artworks that were suitable for their taste. Participants had acknowledged that their artistic works were inspired by more than one visual artists, and most of those artists were manga artists. So in conclusion, most Indonesians were highly influenced by Japanese manga artist in their artistic skills⁸⁵.

However, this further proof how the domination of translated manga to Indonesia comic industry had influenced many of Indonesia current generation of artists to the favor of manga art style. Furthermore, those generation relate to Japanese character such as Naruto, rather than Indonesia local heroic character, Gatotkaca⁸⁶. All theses factors should not be seen as disadvantage, as many Indonesian should understand that "Comic itself is an industry" as it was claimed by Mustaqim⁸⁷. The

⁸² *ibid*

⁸³ Bloom, Paul. 2010. *ibid*

⁸⁴ McCloud, Scott. 2006. *ibid*

⁸⁵ AHMAD, Hafiz Aziz, Shinichi KOYAMA, and Haruo HIBINO. 2012. *ibid*

⁸⁶ Gatotkaca is a character from India's ancient literature, Mahabharata. This character was famous for being one of the main protagonist characters within Indonesia traditional puppet theater, wayang.

⁸⁷ Mustaqim, Karna. 2013. *ibid*: 37

attractiveness of manga content should be studied and adapted to Indonesia local comic content in order to create its own distinctive style that would be attractive to the readers. According to Romario and Rahmatsyam⁸⁸, Indonesia local folk tales had began to lose their recognition to the contemporary readers. If the local folk tales kept on being delivered from mouth to mouth, it would only be a matter of time before they disappear. Therefore, by combining the use of manga content as references to the artist visual storytelling on Indonesia folk tales, it had the possibility to attract readers and kept Indonesian folk tales alive.

The researcher, Romario created a comic book with Indonesian national folk tales as its content that shows the possibility of combining the influence of manga art styles, Indonesia semi-realistic art style and its folk tale. The folk tale selected was called “Malin Kundang” (See Figure 2.3 and 2.4), a story that originated from West Sumatra, and gave tales of a man named Malin Kundang who later on betrayed his mother and was cursed into a rock⁸⁹. It was one of the most well known folk tales in Indonesia. The comic will follow the genre of action-fantasy as it was one of the most famous genre to Indonesian comic readers⁹⁰. This comic follows McCloud advice on creating “immersive fantasy action”, where the visual storyline aim to pull the readers into the story by creation emotional connection with the reader⁹¹.

Based on the research made by Romario and Rahmatsyam, the target audience for this comic were those who were interested in action and folk tale. Therefore, the age expected for the readers would be those within the

⁸⁸ Romario, Nick, and Rahmatsyam Lakoro. "Perancangan Komik Aksi Fantasi Cerita Rakyat Malin Kundang." *Jurnal Sains dan Seni ITS* 3, no. 1 (2014): F18-F23.

⁸⁹ *Ibid*

⁹⁰ *Ibid*

⁹¹ McCloud, Scott. 2006. *ibid*

age of 15 to 25 years old, based on their interest on adventure, convenient form of entertainment, the ability to think logically and rationally, open to



Figure 2.3. “Malin Kundang” comic book's cover page by Nick Romaria.



Figure 2.4. Sample of “Malin Kundang” colored comic content by Nick Romaria.

try new things and the curiosity to Indonesia's culture⁹². The researchers created questionnaires on the expectation of their readers on Malin Kundang comic content. Through those questionnaires, they discovered that female readers interest in the “slice of life” content or stories with characters that live normal everyday life, encourage the creation of more characters into Malin Kundang storyline. The combination of manga and western comic styles would be incorporated to the characters based on male readers preferences. As comic books were Indonesian readers choice of inexpensive entertainment, Rp 500,000 will be the limitation of price to the comic publication. Fantasy genre was proven to be the most popular within the media, and readers enjoy storyline with adventurous content. An interview was then conducted with the owner of Beecomics, local Indonesian comic school, Eria Andri Anggoro. Where she had claimed that Indonesians had missed and expected more local comics to be published, especially those with local folk tales as its content, and kept the original moral message of the story for the readers to absorb and enjoy⁹³.

Chapter 2.3- Art Education Through Online Platform

With the existence of advance technology and the internet, online education has been part of the education system for many years. According to some researchers, through the improvement of internet speed and technology around the world, online education had the potential to increase the quality of its teaching deliverance that it may be on par or exceed the

⁹² Romario, Nick, and Rahmatsyam Lakoro. 2014. *ibid*

⁹³ *Ibid*

traditional method of education⁹⁴. Habermas⁹⁵ had pointed out the advantage of online education, which was the potential of cross cultural exchange using learning styles suitable for both side of the participants, and create environments with similar common ground between two cultures. The potential of collaborative learning and projects was also mentioned by Cecez-Kecemanovic and Webb⁹⁶. However, Kim and Bonk next research⁹⁷ reveal that many online experiences between instructors and students lack the cross cultural exchange and collaboration studies, and instead focus on the technological content of the exchange. Therefore, Hutzal, Karen, and Nadine introduced how online education, especially on the subject of art education, has the opportunities for cross cultural and multicultural exchange⁹⁸.

The example given by the researchers was through an experience they had taken during their implementation on United States and Jamaica multicultural art education using online methodology. This class was participated by fourteen Jamaican art educators and twelve American art educators as students and was instructed by the two researchers as they represent each of the two countries⁹⁹. The course focus on the

⁹⁴ Allen, I. Elaine, and Jeff Seaman. "Sizing the Opportunity: The Quality and Extent of Online Education in the United States, 2002 and 2003." *Sloan Consortium (NJ1)* (2003).

Kim, K., and Curtis J. Bonk. "The future of online teaching and learning in higher education: The survey says." *Educause quarterly* 29.4 (2006): 22.

⁹⁵ Habermas, Jürgen. "The Theory of Communicative Action I: Reason and the Rationalization of Society, trans. Thomas McCarthy." *Boston: Beacon Press* (1984): 41-44.

Habermas, Jürgen. "The Theory of Communicative Action 2: The Critique of Functionality Reason." *Boston: Beacon Press* (1987)

⁹⁶ Cecez-Kecemanovic, Dubravka, and Carolyn Webb. "Towards a communicative model of collaborative web-mediated learning." *Australian Journal of Educational Technology* 16.1 (2000): 73-85.

⁹⁷ Kim, Kyong-Jee, Curtis J. Bonk, and Eunjung Oh. "The present and future state of blended learning in workplace learning settings in the United States." *Performance Improvement* 47.8 (2008): 5-16.

⁹⁸ Hutzal, Karen, and Nadine Scott. "Art Education Online: Possibilities for Multicultural Art Education through International Collaboration." 2011.

⁹⁹ *Ibid*: 21

“multicultural theories and practices in art education”¹⁰⁰. The course activities were mainly literature reading, videos and films exchange, online discussions and course assignments that require learning educators to implement the multicultural lesson plans to their own students¹⁰¹. It was through this method that most of the students, in both sides, learn the exposure of both cultural experiences and heritage. Such exposure allows both instructors and students to understand the diversity of artistic cultures between the two nations.

According to Hutzal, Karen and Nadine, the point of this method of online education was not to focus on the online methodology, but onto the multicultural approach that requires both instructors and students active communication and project collaboration. The researchers assess the students not from the results of their projects but on their experiences and actions on achieving their own multicultural goals¹⁰². The overall experiences were faced with many success and failures, and through that, many art educators could learn the most effective methods of teaching their students the way of learning multicultural art education through online platform. The researchers continue to add how most of the outcome and ideas came from discussions and projects that require participations of their young students and those with experienced of the aged¹⁰³.

The result of this research allows other researchers to explore the possibilities of cultural exchange and collaboration among students within classes using online platform. Collaboration between students allow the exchange of skill set and cultural informations, which then profit all sides of the participants. As the method of discussion and communication was especially significant to Hutzal, Karen and Nadine research, this could allow

¹⁰⁰ *Ibid*: 26

¹⁰¹ *Ibid*: 27

¹⁰² *Ibid*: 30

¹⁰³ *Ibid*: 31

another consideration of what form of communication was suitable to students, especially those who are in their teen and adults, as the research on online manga school also target those who aimed for professionalism. Therefore, the research made by Castro on the use of social media as the platform use for online education¹⁰⁴ could be explored in more detail.

According to Boyd and Ellison¹⁰⁵, communication using social media could be conducted using variety of ways, either from internet browser in the computer to smartphones. This type of digital technologies allow social interactions between people in different global locations. Through social media, both teens and adults communicate and discuss with one another without limitation of time, location and subjects. As previously discussed, Indonesian fan communities dedicated to anime and manga had used this form of media to gather and discuss on subjects related to their interests and hobbies within the online platform. Social media had given the opportunity for people with specific interest and hobbies to find other people with similar interest and to be part of a social community. Therefore, conducting art education using social media is a good possibility of success, as art education revolve around activities that requires research on visual cultures and artistic communities which could be conducted through digital and social media¹⁰⁶. There were many examples of researchers who used social media as a platform to conduct their own form of education, from virtual museum¹⁰⁷ to connection of learners with disabilities¹⁰⁸. Such research was further supported by Springgay's theory on how digital spaces

¹⁰⁴ Castro, Juan Carlos. "Learning and Teaching Art: Through Social Media." *Studies in Art Education* 53, no. 2 (2012): 152-169.

¹⁰⁵ Ellison, Nicole B. "Social network sites: Definition, history, and scholarship." *Journal of Computer-Mediated Communication* 13.1 (2007): 210-230.

¹⁰⁶ Darts, D. "Learning through new eyes: Rethinking media, popular culture and art education." *Revisions: Readings in Canadian art teacher education* (2007): 80-89.

¹⁰⁷ Keifer-Boyd, Karen. "Re-presentations in virtual museums." *Art and Academe: A Journal for the Humanities and Sciences in the* (1997).

¹⁰⁸ Derby, John. "Disability Studies and Art Education." *Studies in Art Education: A Journal of Issues and Research in Art Education* 52.2 (2011): 94-111.

has the potential to produced network of knowledge that was relationally dynamic¹⁰⁹.

Castro¹¹⁰ gave an example of a student who participated in an online photography class using social media, his name was Gaelan Knoll. He had successfully produced photographic works for his portfolio, showing excellent comprehension of image and ideas. Through social media he was able to contribute his ideas and images differently compare to offline of classroom based learning environment. Furthermore, Knoll was most comfortable to be able to participate within a class using his own time and space. As an artist, he also commented how he could examine other students works without being in a close environment with the artist, allowing him the time and comfort to study it as long as he pleased. So overall, Knoll and few other participants of the the online class show great interest in learning platform that was more private and not limited to classroom¹¹¹. Learning through new technologies were especially attractive and convenient to teens and adults.

To see the effectiveness of social media as platform for online education, Castro had created a study using 15 students and 4 teachers as participants. To conduct this study, an online community was created, it was named “New Media & Social Networking in Art Education”, where participants create discussions through messages and chats, and post visual images in the form of blogs and videos. This online community was made to imitate familiar and popular social media like Facebook, and through this study, both researcher and teachers learn to examined the changes that may occur within the education curriculum, and how it differentiate with classroom way of teaching. This study was conducted within a period of 10

¹⁰⁹ Springgay, Stephanie. "Thinking through bodies: Bodied encounters and the process of meaning making in an e-mail generated art project." *Studies in Art Education* (2005): 34-50.

¹¹⁰ Castro, Juan Carlos. 2012. *ibid*

¹¹¹ *Ibid*: 153 & 165

weeks and treated as part of the students extra-curricular project¹¹². The length of time used to conduct this study was ideal to allow researcher and teachers to experienced trial and error on the teaching methods and curriculum modification needed to the class.

The result of this study focused on the core of what art education is. To learn art, one needs the skill to observe other people works, and most of all, learn to appreciate and criticize them. Social media allows participants to observe artworks through the privacy of the computer screen, giving them the time and space to analyze artworks without minding the presence of the artists or those who may effect their judgement¹¹³. According to Surowiecki, when individuals contributed their own personal and local knowledge within a collective environment, the development of more knowledge would occur¹¹⁴. Therefore, art students were taught to study and compare images, observing what they liked and what they didn't, then learned to elaborate as to why they made such decisions based on their own personal opinion, experience and comparison of other artworks. Through social media, such comments and discussions could be conducted in an open context¹¹⁵.

Castor concluded that the use of social media allowed art education to be conducted through an open and collective distribution within an online platform. Through this learning methodology, art educators need to understand the valuable opportunities of using social media for learning, and to see the significant teaching ability of online collective informations, especially with the rapid growth of technology and internet in the 21st century¹¹⁶. This study brought to the possible benefit of online art

¹¹² *Ibid*: 156

¹¹³ *Ibid*: 160

¹¹⁴ Surowiecki, James. "The wisdom of crowds: Why the many are smarter than the few and how collective wisdom shapes business." *Economies, Societies and Nations* (2004).

¹¹⁵ Massumi, Brian. *Parables for the virtual: Movement, affect, sensation*. Duke University Press, 2002.

¹¹⁶ Castro, Juan Carlos. 2012: 166 *ibid*

education to Indonesian students, and if such methodology have ever been conducted in the past. The goal of this research was to create Indonesian comic artist through the use of online education. Through Indonesians interest in manga artistic style, there were few self study methodologies conducted by artists using both offline and online platform, one of them was the use of e-learning website. This led to the research conducted by Gunawan, Suwasono and Salamoon¹¹⁷ on the benefit of illustration tutorial website for Indonesians.

The increase of internet users in Indonesia, especially those within the category of netizen had created the possibility of education conducted within online platform, especially on art education. According to Gunawan, Suwano and Salamoon, Indonesians had used blogs and websites to find illustration tutorials for the benefit of their own artistic skills¹¹⁸. There are few problems in Indonesia that discourage the achievement of proper education in the field of art, may it be cost, transportation or location, which will be discussed in the next chapter. To the researchers, the benefit of finding artistic education through online platform is a faster and cheaper. Especially when the option of tutorials from books were limited and less interactive. Then there was the issue of language. Being bilingual is not a compulsory requirement in Indonesian education. Most Indonesians only have the ability to speak their own national language, and many others are speakers of their own native language, like Javanese, Sundanese and Balinese¹¹⁹.

The most of all the difficulties faced by Indonesians when finding online tutorial was the language barriers¹²⁰. Most tutorials were made by

¹¹⁷ Gunawan, Triyanto, Arief Agung Suwasono, and Daniel Kurniawan Salamoon. "Perancangan Website Tutorial Teknis Ilustrasi." *Jurnal DKV Adiwarna* 1, no. 1 (2013): 9.

¹¹⁸ *Ibid*

¹¹⁹ *ibid*

¹²⁰ *ibid*

foreigners, so tutorials may be given using the international language, English, and most excellent manga tutorials were given in Japanese language. The researchers found that tutorials that were given in Indonesia language did not meet the same level of instruction and value to tutorials provided in English and Japanese¹²¹. This problem gave great difficulties to Indonesians who needed specific tutorial instructions for their artistic abilities. Therefore, the researchers began the study to create a website that would provide tutorials for Indonesian illustrators in a convenient and informative means. In order to create the website, researchers had to understand the need of low cost and convenience for the users compared to the method of finding information from books or other type of publications. Furthermore, there was the issue of media promotion for their website. To promote this to both frequent and casual internet users, posters were made then placed within public school ground. While online promotion could be conducted using web banner in Indonesia most frequently visited websites, like indowebster or kaskus. The option of using social network like facebook and twitter were also advantageous for promotion purposes in Indonesia¹²².

Using the data gathered, the researchers¹²³ created a website (See Figure 2.5) using available technology and simple layout that would be accessible by users from any kind of media devices. The purpose of the website was to be the source of information and self-learning platform for Indonesian illustrators. The layout was designed using manga characters as its visual, as it was the most idealistic art style for most Indonesians. The color chosen was blue and white, light blue to provide comfort and serenity, and white for a sense of cleanliness to the users. So overall, the website aim for the colors of softness and neutrality. The websites also provide simple navigation tools for the users convenience. There was also an option of downloadable version of the tutorials in e-book form to encourage visitors

¹²¹ *ibid*

¹²² *ibid*

¹²³ *ibid*



Figure 2.5. The domain page of “i-tutorz” website.

to continue updating themselves with the progress of the class. The domain name for the illustration tutorial website was “www.i-tutorz.com”, as the abbreviation of its purpose and uses¹²⁴.

The researchers concluded that the creation of the website need to consider the limited access of internet for many Indonesian internet users. Therefore, images and flash animation that requires more uploading time and process needed to be deducted for easier and faster access. It was also significant to keep on pulling users interest to the website, therefore, creating a website that may take longer time to upload and browse could be a tedious and frustrating experience for the users¹²⁵. The research made on existing online tutorial in Indonesia allows basic data of what Indonesian artist look for using online platform to gain artistic skills. This shows that online art education is not a foreign concept of Indonesian artists or potential artist, giving good possibilities and strategies for online manga education to enter the education market and create a better future for Indonesia comic industry.

Chapter 2.3- From Indonesia Culture to Online Manga Education

Through the globalization of Japanese popular culture, especially in Indonesia, knowledge and trends of anime and manga had successfully absorbed into Indonesia's contemporary culture. Indonesians, from children to adults, could relate with the entertaining value of anime and manga, even to those with little to no interest of the entertainment genre. This then gave rise to the increasing demand of translated manga, interest on J-pop or Japanese popular musics, trend on cosplay activities and anime related conventions. Furthermore, the popularity of anime and manga had changed

¹²⁴ *ibid*

¹²⁵ *ibid*

the foundation of Indonesian entertainment industries, most especially Indonesia comic and animation industries.

Therefore, it was beneficial to promote Indonesia national folk tales and other form of original Indonesia narrative using popular and well known visual delivery, which in most cases was manga artistic style. By the combination of Indonesia unique and interesting narrative, and Japanese manga popular artistic style, Indonesia comic artists had the potential to create comic titles that compete with foreign comic titles. Indonesia has a large land mass and its population are spread out onto many lands and islands. Building schools located in one or two locations would only limit the number of interested and talented students. For that reason, creating an online manga school will provide many opportunities to reach students and find talents without the limit of distance and transportation.

Indonesians had increased their internet activities in the past few years, creating opportunities for not only social communication through the net but also education. Furthermore, it was noted that using social media as a platform was an effective methodology for art education. Students was able to absorbed information and achieve great level of comfort and freedom to express themselves through theirs and other students arts. E-learning website was also another effective methodology, especially when many Indonesians had used such methodology to train their artistic and technical skills. Therefore, it is an overall conclusion that online education could be used to train Indonesians who are willing or interested to be manga artists, both as a career choice or a hobby.

Chapter 3

Fieldwork in Jakarta, Indonesia

Chapter 3.1- Hakuhodo Media Research

“Cool Japan in Southeast Asia” is a collaborative project between Hakuhodo and Keio Media Design. The purpose of this project was to examine existing influence of Japanese popular cultures within countries in Southeast Asia and to promote further growth of those cultures. Researchers were selected from Keio Media Design with experience and understanding of the existing culture within Southeast Asia. The project started in 2013, four countries from Southeast Asia were selected for the research, they were Indonesia, Singapore, Thailand and Vietnam. Each researcher was given freedom to select their own methodology and focus based on their personal research interest. For the purpose of this study, the research will focus on Indonesia and the exposure of Japanese popular culture within its contemporary culture. During the beginning of the research, the study began with general subjects on Indonesian culture.



Figure 3.1. “Cool Japan in Southeast Asia” project logo.

Hakuhodo purpose for this project was to find the type of media platform that Southeast Asians enjoy as well as their choice of entertainment through those platforms. Their main strategy was to build Facebook communities that represent each countries and use ten participants of each countries to answer questionnaires regarding the media culture. Alongside this strategy, each researchers were send to the countries they were assigned to, and pursue the research of cultures in a direct manner. Each researchers were given the freedom of choice for their own research methodologies. The methodologies chosen had to be related to media and cultural fieldwork research. For Indonesia, the research methodology chosen was visual ethnography.

Visual ethnography is the study of culture through fieldwork with the addition of visual substantiation such as photography and video recording to support the research. According to Pink, this type of methodology was developed through sociological and anthropological studies, and later branches out to other disciplines, this includes consumer

research, education studies, design research and media studies¹²⁶. Hakuodo purpose for this research relates to consumer research and media studies, while Keio Media Design focused on design research as well as media studies. Furthermore, there was the possibility of this research leading to the subject of education studies, since another purpose of this research was to encourage and promote the spread of Japanese popular culture. Therefore, visual ethnography would be a suitable and effective research methodology for this collaborative research.

During the fieldwork in Indonesia, the researcher would select subjects to follow and interview. These subjects had to be locals and within their twenties, as those were the intended target market for Hakuodo's media project. The general topic of this research allows freedom and creativity to the researchers while keeping in mind of the media and cultural focused subjects during the ethnography studies. There would be those who were selected as participants for interviews and others who would be recorded on their daily activities, then interviewed to further examine their media activities and knowledge on Japanese culture in general. To explore the popularity of Japanese popular culture in Indonesia, the researcher would also attend and examine an event featuring one of Japanese popular culture, namely anime, in Anime Festival Asia 2013.

After the fieldwork research, researcher needed to find and select ten participants who would be participating in Hakuodo online community with Facebook as its platform. Those participants would be involved with answering questionnaires made by Hakuodo to further analyze their media culture. At the beginning of this research, the researcher may begin the fieldwork with a broad and general view of Japanese popular culture. However, through the research experience and data gathered, the researcher would then select a suitable focus on a particular Japanese popular culture

¹²⁶ Pink, Sarah. *Doing visual ethnography*. Sage, 2013: 1-12

and the strategy to further promote its popularity in Indonesia. The data gathered from the ethnographical fieldwork and media based research would eventually lead to the decision of creating online manga school to encourage the influence and promotion of manga culture to Indonesia popular culture through its local comic and illustration artists.

Chapter 3.2- Visual Ethnography in Indonesia

The choice of visual ethnography as the methodology for this research was inspired by Hakuodo previous methodologies of their fieldwork research. Hakuodo had video recorded the interviews and daily life of Japanese adolescence to study their use of media devices and knowledge of popular culture. Therefore, selecting Indonesia participants and recording their daily activities as part of the visual ethnography fieldwork would not only be informative and interesting, but also familiar research methodology for Hakuodo. Similar to previous visual research by Hakuodo, the video recording of the adolescences life would start from the time they were awake and throughout their activity of that day until they decided to go to sleep. As for the interview, three participants would be selected for a group interview so that they would be able to answer and discussed among themselves the questions given during the interview. Interactions and discussion among the three participants would be significant to know their opinion as a group or community rather than just personal point of view.

Participants were not necessarily those with deep interest in Japanese culture, especially when the researcher needed to find existing Japanese popular culture in ordinary Indonesians daily life. The first person selected for this ethnography research was Prana Jiwandhana, a 23 years old man

working in Toyota-Astra Motor Corporation¹²⁷ as a car designer. The researcher will follow this participant activity before and after his work. Then there was Chani Sukotjo, a 21 years old graduate student from Nanyang Technological University¹²⁸. The recording was done during her holiday in her family house, therefore, the researcher was able to follow her activity for the whole day. Similar circumstances applied to the third participant, Fatia Nurizky, 23 years old woman working in Yamaichi corporation¹²⁹ as merchandise organizer. It was the weekend of her working week when the recording took place, allowing the researcher to record the entire day of her activity. Furthermore, there were three participants for the interview, Dian Permatasari, Riani Yulihana and Annisa Nadhila Issadi, they were students from Indonesia University¹³⁰, studying Japanese literature. Through these participants, the researcher would observe their media related activities and existing Japanese popular culture surrounding them.

Chapter 3.2.1- Prana Jiwandhana

Prana Jiwandhana was a 23 years old Indonesian car designer working in Toyota-Astra Motor corporation in Jakarta. He was the oldest son and lived in his parents house along with his three siblings, two maids and the family driver. He had no special interest in Japanese culture and he was a car hobbyist. However, Japanese related content were present throughout the time the researcher had spend recording and observing his surrounding. For reason of Toyota-Astra Motor corporation's privacy and confidentiality, researcher was not able to record and observe Mr. Jiwandhana during working hour. Therefore, this research would be based

¹²⁷ Toyota-Astra Motor Corporation is one of Japanese automobile distributors in Indonesia. The company official website: <http://www.toyota.co.id/home/>

¹²⁸ Nanyang Technological University is one of the largest university in Singapore. The university official website: <http://www.ntu.edu.sg/>

¹²⁹ Yamaichi corporation is a Japanese company in Indonesia that was involved with JKT48 project.

¹³⁰ Indonesia University is the oldest state university in Indonesia. The university official website: <http://www.ui.ac.id/>

on the activities conducted before and after his working hour. An additional interview will also be given for further examination of Mr. Jiwandhana's opinion on Japanese culture.

Like many others who experienced daily working hour, Mr. Jiwandhana started his day early. When he entered his car, the researcher noted that the steering wheel of the car was branded with the distinctive “Suzuki Motor Corporation” logo (see figure 3.3). Suzuki Motor Corporation is an automobile company from Japan and had successfully become one of the best selling automobile and motorcycle products in Indonesia¹³¹. Transportation congestion was apparent during the journey between Mr. Jiwandhana's house to his office (see figure 3.4). Most of the cars and motorcycle that crowded the road were mostly Japanese branded products, ranging from Toyota, Daihatsu, Suzuki, Mazda, Honda, Mitsubishi, and Kawasaki. Based on that scenery alone, Japanese branded automobile and motorcycle were the most popular brand of transportation in Jakarta city.

After work Mr. Jiwandhana was greeted by another long hour of commute caused by the congestion. When it took more than five minutes for the car in front of his to move, Mr. Jiwandhana would take out his mobile phone, “Blackberry” branded, and checked for text messages (see figure 3.5). At times he would text back during the road when the cars surrounding him did not move for more than five minutes. Once he had arrived, Mr. Jiwandhana greeted his family and began to spend the rest of the night in his room. Car figurine collection was his hobby, and he enjoyed cleaning them during his spare time. While he cleaned them, he would opened his computer and listened to songs from Youtube¹³².

¹³¹ Suzuki motor corporation official website: <http://www.suzuki.co.id/>

¹³² YouTube is a video sharing website. Allowing users to upload and view uploaded videos.



Figure 3.2. Video screenshot picture of Prana Jiwandhana.



Figure 3.3. Video screenshot of “Suzuki Motor Corporation” logo on Mr. Jiwandhana steering wheel.



Figure 3.4. Video screenshot of Jakarta city's congestion of automobile.



Figure 3.5. Video screenshot of Prana Jiwandhana was checking his text messages during the long route home in his car.

Before Mr. Jiwandhana rest for the night, the researcher invited him for a short interview. Relating to his media activity, Mr. Jiwandhana had stated that he was a person who rarely rely on technology for social communication. However, in order to be updated with current news surrounding his social circle and office related news, he had to be active with the social media application in his mobile phone, and created an account in Facebook for viewing purposes only. Afterwards, the researcher proceed to his knowledge on Japan and what he knows or understand of its culture. Mr. Jiwandhana had claimed that Japanese people were hard working people and very respectful to others. This knowledge was achieved during his working experience in Toyota-Astra Motor corporation, a Japanese company, and his past experience of reading manga called “Doraemon”¹³³. According to Mr. Jiwandhana, Doraemon had encourage creativity into his life and become one of his inspiration to be a designer.

In conclusion, Mr. Jiwandhana was a passionate car designer and did not prioritize the use of social media in his life, unless its work related. His knowledge on Japanese related content mostly revolved around Japan's jazz music, automobile, working environment and Doraemon. Therefore, despite having no special interest on social media and Japanese culture in general, Mr. Jiwandhana had the need to use social media for working purposes and long distance social communication. Furthermore, knowledge of Japanese products and culture were given through the popularity of Japanese cars in Indonesia, as well as the working environment he experienced in his office. Doraemon manga series had also successfully inspire his creativity for his current career as a car designer.

¹³³ Doraemon is a manga series created by Fujiko Fujio and published on 1969.

Chapter 3.2.2- Chani Sukotjo

Chani Sukotjo was a 21 years old graduate student of Nanyang Technology University, located in Singapore, majoring in Asian Studies. She was the oldest daughter within the family, and during the time of the research's fieldwork, Ms. Sukotjo was staying in her parents house, alongside with her younger sister, a maid and the family driver. Unlike Prana Jiwandhana, Ms. Sukotjo had some interest on Japanese popular culture. The researcher was able to follow Ms. Sukotjo activity for the whole day as the fieldwork was conducted during Ms. Sukotjo's holiday in her parents house. Furthermore, Ms. Sukotjo would be participating on a short interview during that day for further information on her interest on Japanese products.

Ms. Sukotjo was someone with active social media activity. She began her day waking up and immediately turning on Line¹³⁴ and Instagram¹³⁵ applications in her mobile phone to check for text messages (see figure 3.6). As she started her day by eating breakfast and spending time with her mother and sister, she then continued her media activities in her room, accessing the Youtube application from her mobile phone and watched videos from channels she had subscribed and see responses from videos she had posted. It was not only social media that she spend her time with, as she had also played an old Pokemon¹³⁶ game (see figure 3.7) and watched western TV series in her computer. Then she began to pointed out her translated manga collection that she had collected since she was a child (see figure 3.8), and how she had stop collecting them when she began her education overseas and able to accessed translated manga online. Her media

¹³⁴ Line is a social media application that allow users to communicate with friends and family.

¹³⁵ Instagram is a social media application that allow users to share pictures and videos with friends and family.

¹³⁶ Pokemon is a media franchise created by Satoshi Tajiri and owned by Nintendo in 1996.



Figure 3.6. Video screenshot of Chani Sukotjo using her mobile phone.



Figure 3.7. Video screenshot of old Pokemon game played using computer.



Figure 3.8. Video screenshot of Chani Sukotjo and her collection of translated manga behind her.



Figure 3.9. Video screenshot of Chani Sukotjo using her mobile phone during lunchtime.

activities continue when she gained access to her Line application while she ate a light meal during her snack time.

During lunch time, Ms. Sukotjo and family was invited by her uncle to enjoy lunch together in the shopping mall. While she was on the way to her destination, she once again spend her time with her mobile phone, looking through her Facebook and Twitter¹³⁷ applications for news and updates of her social circles. Out of all the restaurants in the shopping mall, her family had chosen a Japanese restaurant for their mutual liking in Japanese food. Her media activity did not stop during lunch, and even at the company of her sister, sister's boyfriend, mother and uncle. When her participation was not needed in the family conversation, she took this time to look through her mobile phone and checked her Instagram for a minute or two (see figure 3.9). When she reached home, she continues her media activities in between her time with her family. She had watched TV on random channels that caught her interest, and once again checked her Facebook account before dinner. After dinner, she watched TV for the second time and finally checked her Twitter account before she went to bed. Her day was filled with media activities, both social media and media entertainment.

The researcher had invited Ms. Sukotjo for a short interview during her free time before her lunch appointment with her family. Ms. Sukotjo had expressed her interest in translated shonen manga or Japanese comic book with adventure and action content that mostly targeted male readers. Furthermore, many of those manga were series that she had read since she was a child, one of them was Detective Conan¹³⁸. Detective Conan was one of the manga that helped her understand Japanese culture in a deeper

¹³⁷ Twitter is a social media and microblogging application that allows users to send and read short text messages.

¹³⁸ Detective Conan is a manga series created by Aoyama Gosho and published on 1994.

context. When the content of the story explored foreign topics that relates to Japanese historical and traditional culture, she was given the initiative to research on those unfamiliar topics in order to gain better understanding with the story. Furthermore, she noted how the visual in manga helped her to understand cultural information that would be much harder to show in writings. One of the example was Hikaru no Go manga series¹³⁹. It helped her to learn the basic rules of go game¹⁴⁰ and the go culture in Japan. While she usually buy the translated manga that she liked in the local bookstores, she also read translated manga online when she had difficulties buying translated manga during her time studying overseas. When challenged if she could spend her days without media activities and translated manga, she had claimed that it was impossible to live without them.

Ms. Sukotjo had shown active media activities during her time with the researcher. While the interview shows how her fascination in manga visual content encouraged her interest in Japanese culture and history. She was not part of a particular social circle of Japanese culture fandom, but her surrounding and the access of translated manga in local bookstore and the internet allowed her to enjoy Japanese related products and find information on Japanese popular culture and history.

Chapter 3.2.3- Fatia Nurizky

Fatia Nurizky was a 23 years old merchandise organizer working in Yamanichi corporation in Jakarta. She was involved with one of Yamanichi corporation's project known as the JKT48¹⁴¹. She was the oldest daughter in her family and had lived in her mother's house, along with her mother,

¹³⁹ Hikaru no Go is a manga series created by Yumi Hotta and Takeshi Obata, and published on 1998.

¹⁴⁰ Go is the Japanese term for wéiqí. It is a board game of two players and originated in China.

¹⁴¹ JKT48 is an Indonesian idol group that was part of the "Cool Japan" project, and associated with AKB48.

younger brother, a maid and the family's driver. Unlike Prana Jiwandhana and similar to Chani Sukotjo, Ms. Nurizky had deep interest in Japanese popular culture. Furthermore, she had specific circle of friends with similar admiration and interest. During her bachelor degree in Indonesia University, she had written a thesis on the online activities of those who like to read and watch Japanese BL manga and anime¹⁴². The researcher would be observing and recording Ms. Nurizky activity during one of the weekend of her working week. Afterwards, she would also be interviewed regarding her media activities and interest on Japanese popular culture.

Ms. Nurizky started her day by making herself ready for her afternoon plan of going to the shopping mall. Once she was dressed in a casual manner, she began to opened her computer and used Line application to check text messages. Then she proceed to her email account to check for work related updates, allowing herself to work for a little while during her holiday. When she was satisfied with the status of her email's inbox, she began to open her Facebook account and look for online updates of her friends and family. Social media was not the only activities conducted by Ms. Nurizky, as she then opened a video file that was placed inside her external hard drive, and played a BL anime called "Maiden Rose"¹⁴³ (see figure 3.10). Once she finished watching the anime, she closed her computer and checked her mobile phone to see her Line application. Taking her mobile phone with her, she proceed to the living room where her maid had prepared a meal for her. Since she ate with her hands (see figure 3.11), she was unable to touch her mobile phone, allowing her to pause from the social media activities and enjoy her meal without much distraction. When she was done with her meal and she had the opportunity to wash her hand, she began to look at her mobile phone and use the Line application once

¹⁴² BL or Boys Love is a story genre based on male-male romantic and sexual relationship aimed at female viewers.

¹⁴³ Maiden Rose is a BL anime created by Fusanosuke Inariya and published on 2009.

again. Afterwards, she went back to her room and opened her computer to check her email before she decided to go to the shopping mall.

In order to reach the shopping mall, Ms. Nuritzky called out a taxi. During her ride, she spend her time checking her Line application once again. The shopping mall of her choice was called Plaza Senayan¹⁴⁴. Her decision to go to the particular shopping mall was to get the manga magazine she had subscribed monthly in Kinokuniya¹⁴⁵, and to see other interesting magazines on Japanese popular culture (see figure 3.12). Ms. Nuritzky was one of the few female readers of BL manga in Indonesia, and Kinokuniya was the only bookstore in Indonesia that provides BL manga in two languages, Japanese and English. Afterwards, she went to the hair dresser to trim her hair, and during that time, she once again took her mobile phone and checked her Line application (see figure 3.13). When she was done, she decided to visit the nearest dessert shop within the shopping mall. The dessert shop was a crepe shop that was based on the crepe recipe in Japan. Once she was done, she took another taxi ride home, and the congestion in the road allowed her the opportunity to open her Line application and browse through it again. Reaching home, she went back to her room and spend the rest of her day reading the BL manga magazine she had purchased (see figure 3.14).

Before her journey to the shopping mall, Ms. Nuritzky has a short interview regarding her knowledge and interest of Japanese popular culture, as well as her media activities. When asked why she was so absorbed and interested to the BL culture, Ms. Nuritzky had admitted that she was interested of the unusual and feminine portrayal of men within the content of those manga and anime. The fantasy of beautiful and handsome men

¹⁴⁴ Plaza Senayan is an upscale shopping mall located in central Jakarta.

¹⁴⁵ Kinokuniya is a Japanese bookstore chain.



Figure 3.10. Video screenshot of Fatia Nuritzky watching BL anime on her computer.



Figure 3.11. Video screenshot of Fatia Nuritzky unable to hold onto her mobile phone while she ate, since she was using her hands to eat.



Figure 3.12. Video screenshot of Fatia Nuritzky browsing Japanese content publications in Kinokuniya bookstore.



Figure 3.13. Video screenshot of Fatia Nuritzky browsing through the Line application while her hair was being trimmed by a hair dresser.



Figure 3.14. Video screenshot of Fatia Nuritzky reading the BL manga magazine she had purchased from Kinokuniya.

doing things men would not do in real life was what attracted Ms. Nuritzky to the BL culture. Online forum and other kind of manga and anime free distribution websites had also helped Ms. Nuritzky's need of BL publications and shows. If there were items that she could not find in Kinokuniya or online, she would contacted her friends who live in Japan to purchase those items for her. She had shown good experience of manga reading and anime watching. She was very specific on the type of manga and anime genre that she likes. Furthermore, her decision on watching new anime depended on the type of seiyuu that were present in the anime. When it comes to social media, she used Facebook, Twitter and Line to communicate with friends regarding Japanese popular culture, even on her future plans of visiting Japan. Ms. Nurizky found social media most useful to learn new things about Japan. Finally when asked why she prefer Line application compare to others for her daily social media, she clearly stated because it was Japanese product and she liked most content with Japanese origin. When challenged if she could spend her days without social media

and BL manga and anime, similar to Chani Sukotjo's respond, she had claimed that it was unimaginable for .

In conclusion, unlike the previous two Indonesians, Fatia Nurizky was deeply involved within social circles that share common interest in Japanese popular culture. The researcher could see the use of Japanese related products on the social media, publication and entertainment during the fieldwork and interview. Ms. Nurizky was one of the group of people in Indonesia who find great interest in Japanese popular culture that she studied Japanese literature for her bachelor degree and pursue a career in Japanese company. Despite the different level of interest on social media and Japanese popular culture, the three participants had two things in common and that was the need of social media in their daily activities, as well as their interest in reading manga and how it both gave them knowledge of Japanese culture and inspire them to know more about Japan.

Chapter 3.2.4- Other Interviews

During the fieldwork, the researcher invited three Indonesians for an interview to understand their opinion of Japanese popular culture and media culture as a group. The participants selected for this interview were Dian Permatasari, Riani Yulihana and Annisa Nadhila Issadi. They shared similar circle of friends and currently studying Japanese literature and language as their bachelor degree in Indonesia University. Therefore, they had deep interest in Japanese popular culture and had few knowledge regarding Japan and its products.

At the beginning of the interview they had shown interest in the daily use of social media such as Twitter and Facebook. They used those



Figure 3.14. Video screenshot of Dian Permatasari, Riani Yulihana and Annisa Nadhila Issadi during interview.

media to communicate with their circle of friends who share similar interest on Japanese popular culture, in their case, Japanese TV drama series and musics. They had claimed that their interest in Japanese related products were influenced by their friends. The existence of pirated Japanese drama, music, manga and anime were the significant source of distribution on Japanese popular culture in Indonesia. To the three Indonesian women, pirated Japanese products were usually higher quality and very updated, allowing them the chance to enjoy the same entertainment as fellow fans in Japan. Furthermore, it was difficult for them to enjoy some of the Japanese drama without the existence of pirated distribution. Japanese products were also too expensive for most Indonesians, so most prefer to get those products for free or in the lowest cost. All of their interest in Japanese products originated to their childhood experienced of watching and reading famous anime and manga like Dragon Ball, Sailor Moon, Doraemon and Shinchan. They had claimed how Japanese products had encourage their love to Japan.

In conclusion, to these Indonesian women, there was a deeper connection between their daily use of social media and their interest to Japanese popular culture. Furthermore, it was also interesting how their interest in Japanese culture originated from the rising popularity of anime and manga in their early days. Indonesians are social people, they like to follow the trends and popular activities within their circle of friends. These women circle of friends revolve around Japanese content products and that includes music, TV drama, anime and manga. Even those who were not within the same or similar circle of friends like Prana Jiwandhana and Chani Sukotjo, were also influenced by Japanese popular culture. Indonesians were surrounded by Japanese content, may it be automobile, motorcycle, restaurants and publications, and even pirated products that originated from Japan. Japanese popular culture had placed its roots to the people of Indonesia and there were many possibilities and opportunities for it to grow even more.

Chapter 3.3- Hakuhodo Online Community

Once the fieldwork was done, the researcher collaborate with Hakuhodo to create a private online community in Facebook to conduct research on Indonesian media culture. The purpose of this research was to see what kind of media products Indonesians use, how they get their news and their preference of entertainment culture, may it be local or foreign. Ten Indonesians within their twenties were selected by the researcher and added into the Facebook private community and they were given questionnaires made by Hakuhodo. Not all of the Indonesians within the online community had answered all of the questionnaire. However, Hakuhodo was satisfied with the data they had gathered based on the answers given.

There were 25 questions in the first questionnaire, and it consist of general questions regarding Indonesians media activities. The result shows that most Indonesians who were in the twenties prefer to spend time in the internet and mobile phone over TV, radio, newspaper and magazine. 83% of the participants spend more than four hours a day using the internet, while only 17% watch TV and read newspaper for more than four hours a day. Furthermore, none of them read magazine and listen to radio for more than four hours a day. More questions were asked that shows that the participants prefer to watch TV between 9pm-12am. 73% of the TV viewers prefer foreign TV content compared to local content, and 40% of those was Japanese content. The genre of preference for TV program was mostly sports, foreign TV drama, foreign music and documentary. It was interesting how most of the participants prefer foreign content compared to local content. With the addition of their daily interest of internet activities, they would be able to explore foreign content even further.

The second questionnaire was much more specific and focused on the participants payment method and cost preference on their media content. 60 questions were given for this questionnaire. Regarding content that participants could download, read online, access on Youtube and other streaming website, 50% to 88% of them prefer to get them for free and with no other option of payment. When it comes to payment, participants were willing to pay between US\$10 to US\$40 monthly for TV content, both general and special content. Payment for cinema was between US\$1 to US\$10, while DVD was between US\$1 to US\$30. Going to music concert had a more random answer, though most were willing to pay between the range of US\$41 to more than US\$50. While album CD for musics range from US\$1 to US\$20. Buying game console was the only entertainment option where most participants were willing to spend more than US\$50 for one item, while the game itself range between US\$1 to US\$5, similar to the amount they were willing to spend in the game center. As for character goods such as dolls, action figure, stationaries and so on, participants were

willing to spend US\$6 to US\$20. When asked regarding publications, may it be fashion magazines, novels, comic books or translated manga, most of the participants were willing to pay within the range of US\$1 to US\$27.

In conclusion to the research conducted by Hakuhodo online community, Indonesians prefer foreign content for their media entertainment compared to local content, and how most of those content were enjoyed through the internet than other media. While most of the cost were low, most Indonesians were willing to pay to get the entertainment of their choice. However, those entertainments that they were willing to pay were those that were not provided by the internet, while entertainment contents that were provided by the internet were mostly demanded as free entertainment. Jakarta has the biggest minimum and average income compared to other provinces in Indonesia, but those are still low compared to the minimum and average income in the big cities of Japan. The average income for Jakarta was Rp.15,015,064¹⁴⁶, while Tokyo average income was ¥342,636¹⁴⁷, which was more than twice of Jakarta's average income. Therefore it would be advisable for Hakuhodo to create a media product that Indonesian could enjoy through the use of internet, and create a need that would allow them to be willing to pay for the services. Education is a general need for people of every countries, so the strategy of combining internet and education would be most advisable.

Chapter 3.4- Spread of Anime and Manga in Indonesia

As it was previously discussed in the previous chapter and through the fieldwork done in Indonesia, the existence of anime and manga in

¹⁴⁶ Rp15,015,064 = US\$1,268

Jakarta salary information: <http://www.salaryexplorer.com/salary-survey.php?loc=1136&loctype=3>

¹⁴⁷ ¥342,636 = US\$3,341

Tokyo salary information: <http://www.salaryexplorer.com/salary-survey.php?loc=1212&loctype=3>

Indonesia had become part of the popular culture to many Indonesians¹⁴⁸, especially those in their twenties. Many researchers had shown how anime and manga popularity had influenced Indonesians artistic style and the readers preference of anime and manga visual style¹⁴⁹. As it was shown in the fieldwork, while Indonesians were interested in the use of internet, many of them were still interested to go to the shopping malls and enjoy the their time with friends and family. This was supported by Ansori, as she had stated how shopping malls were Indonesians choice of basic entertainment during their free time¹⁵⁰. Within most of the shopping mall in Jakarta, bookstores were placed to provide readers of translated manga. The distribution of translated manga had started since Elexmedia Komputindo started publishing them since 1990¹⁵¹.

Spread of anime and manga in Indonesia continues through the use of internet. Many of the participants in the research's fieldwork had openly admitted of finding most of their anime and manga content through pirated distribution in the internet. Forum, streaming and scanlation websites made it possible for Indonesians to view and download anime and manga for free. It was not only the internet, the researcher had also found shopping malls that sells pirated DVD with foreign content, this includes anime content (see figure and 3.16). Through the free distribution, anime and manga had become part of Indonesians popular culture and ideal entertainment. Those who enjoy watching anime and reading manga were not easily identified in Indonesia dense population. However, when anime and manga related events were made and hosted, many of those interested in Japanese popular

¹⁴⁸ AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012. *ibid*
DJUDIYAH, DJUDIYAH. 2012. *ibid*

Suprawanti. 1999. *ibid*

RAHAYU, Liana Eka, BURHANUDDIN and LUMUMBA, Patrice. 2011. *ibid*

¹⁴⁹ Mustaqim, Karna. 2013. *ibid*

AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012. *ibid*

Romario, Nick, and Rahmatsyam Lakoro. 2014. *ibid*

¹⁵⁰ Ansori, Mohammad. 2009. *ibid*

¹⁵¹ AHMAD, Hafiz Aziz, Haruo HIBINO, and Shinichi KOYAMA. 2012. *ibid*

culture would attend to either participate with the event or enjoy the content of their liking.

Badruddin had stated how Indonesians who were interested in anime and manga were most comfortable to show their interest when they were among the circle of friends with similar interest¹⁵². During the researcher's fieldwork, the researcher had attended an anime and manga related event called Anime Festival Asia 2013 in Jakarta. The events provides anime, manga and Japanese games related displays along with their merchandises. Companies, both local and foreign had set up vendors to promote anime and related merchandises. Within one of the vendors, a new Indonesian feature film animation called "Battle of Surabaya"¹⁵³ had a close similarities with anime style design. It was an example of Japanese anime and manga influence on Indonesia artistic style. Another example could be seen within the artist alley, where hobbyist and amateur artists create hand made merchandises and fanarts¹⁵⁴ to share their interest on the anime and manga they admired and to promote their artworks (see figure 3.17). One of the vendors within the artist alley was re:On Comics publication. The publishers and artists were promoting the release of the first and second issues of their comic magazine. It was created by local artists and most of the artistic style were influenced by manga (see figure 3.18).

Therefore, the spread of anime and manga throughout Indonesia, in both legal and illegal ways, had successfully bring Japanese popular culture

¹⁵² Badruddin, Yena. 2006. *ibid*

¹⁵³ Battle of Surabaya is Indonesia's first and original animated feature film that will be released in cinema in 2014.
Chandra. "Indonesia's First 2D Animated Feature BATTLE OF SURABAYA To Be Released in Theatres In 2014". 2013. *Twitch Film Entertainment News Article*, <http://twitchfilm.com/2013/08/indonesias-first-2d-animated-feature-battle-of-surabaya-to-be-released-in-theatres-in-2014.html>

¹⁵⁴ Fanart is the term given for artworks created by fans based on original works and derived from characters or aspects of those works.



Figure 3.16. Samples of pirated DVD on foreign animation movies, including anime.



Figure 3.17. Artist Alley in Anime Festival Asia 2013 (AFA 2013) Indonesia.



Figure 3.18. Indonesian local artist showing the first issue of re:On Comics magazine.

as part of Indonesia's entertainment culture. Even to those who were not involved or active within the social circle of Japanese popular culture fandom, the status of anime and manga popularity was acknowledged. As a result, it was advisable for both Hakuhoodo and the researcher to pursue a project that involves manga and online education as its subject. Manga education was not an unfamiliar concept to Indonesians. Its popularity had led to the demand of manga schools, especially for artists who were interested in the professional life of comic creation.

Chapter 3.5- Manga Schools in Indonesia

The popularity of anime and manga had created the demand of manga school to educate those interested to learn manga artistic style. Manga school had attracted not only potential students but also the parents of those students. The ability to draw manga was attractive even to those who had little to no experience of reading manga. The beauty and popularity of manga made its art style pleasing and entertaining to those who views it. Therefore, this allowed manga school in Indonesia to widen its target market to amateur artist and those who had no experience in artistic practice. While manga school in Indonesia were not widely advertised in mainstream media, they do exist and could be found through anime and manga related magazines.

Machiko manga school¹⁵⁵ was the first official manga school created in Indonesia. It was opened on 2002 and currently located in Jakarta. The class was taught by Machiko-sensei, a Japanese manga artist. The school was opened to students of all age, and the classes were categorized through the students age group and their drawing ability. The age group were divided for adult and children, and the adult group were divided into five levels of manga drawing ability. Each level consisted of 12 meetings and costed US\$200. Those who completed all the levels in the manga school were given the chance to submit their works to the publishers in Indonesia and Japan as their final project. While it was attractive to attend manga school taught by professional manga artist, many students find it tiring and costly to commute, especially those who travel long distance to attend classes.

One successful student from Machiko manga school was Vivian Wijaya. She had successfully made a debut as a professional manga artist in

¹⁵⁵ Machiko Manga School official website:
<http://www.machikomangaschool.com/index.html>

Japanese major publication, Shonen Sunday¹⁵⁶. Vivian Wijaya continued her manga related career by opening an online manga school called Dr. Vee Manga School¹⁵⁷. Her class relies on Skype¹⁵⁸ and Tumblr¹⁵⁹ to communicate with students and distribute their works. Similar to Machiko manga school, the classes were open to students of all ages and were categorized into age groups and levels. The group for children consisted of five levels, while the adults consisted of seven levels. Each level consisted of 10 meetings and costed US\$410, more than twice the cost of Machiko manga school. The existence of online education allow instructor to educate students through long-distance communication, and avoid the difficulty of travel in Indonesia congested road. The comparison studies between online education and in-class education should be tested to understand the effectiveness of online education on manga.

Other manga schools began to spread within Indonesia's biggest city, Jakarta, and provide curriculum with better specification and categorization. One of them was Animonster School of Animation and Manga¹⁶⁰. This manga school was a project created by those involved in Animoster magazine publication, one of Indonesia's biggest source of anime and manga related information magazine¹⁶¹. The manga programs were instructed by Mr. Yue Shueng Yi, a professional local comic artist with artistic skill in manga style, and had connection with Kodansha¹⁶². Manga related classes were “Professional Illustrator”, “Professional Comic Artist”,

¹⁵⁶ Shonen Sunday is a Japanese weekly manga magazine that was first published on 1959.

¹⁵⁷ Dr Vee Manga School official website: <http://www.drveemangakaclub.com/>

¹⁵⁸ Skype is a social media application that allow users to call and text each other for free.

¹⁵⁹ Tumblr is a microblogging platform and a social media application that allow users to post anything for their friends and family to see.

¹⁶⁰ Animonster School of Animation and Manga official website: <http://www.megindo.net/animonster/school/>

¹⁶¹ Animoster magazine official website: <http://www.megindo.co.id/animonster/>

¹⁶² Kodansha Ltd. is the largest Japanese manga publisher and was formally founded on 1938 by Seiji Noma.

“Comic for Kids” and “Doujinshi¹⁶³ Club”. This school provides variety of choices for those interested in professionalism and hobbyist. “Professional Illustrator” and “Professional Comic Artsits” consisted of nine levels, while “Comic for Kids” and “Doujinshi Club” level numbers were not clearly stated. Each level costed US\$126, which had more reasonable cost to students compared to Machiko Manga School and Dr. Vee Manga School.

Through the fieldwork done in Indonesia, data gathered from Hakuhodo media research and case studies on existing manga schools in Indonesia, the researcher and Hakuhodo could collaborate in building a project that would test the effectiveness of online platform on manga education. Based on the researcher's fieldwork, manga popularity had reached to most Indonesians artistic interest, even to those who had no special interest in Japanese popular culture. In addition, social media was also part of Indonesians daily use and become a need to their daily life. Hakuhodo media research shows most participants interest in the use of internet compare to other media entertainment, since it was a cheaper and convenient entertainment choice. Therefore, by creating a project based on education, it would create a need that would encouraged Indonesian internet users to pay for its services. Combining Indonesians interest on manga, internet and social media use, the creation of online manga school using social media would be an ideal project choice. The creation of online manga school would avoid problems related to distance and Indonesia's road congestion problem, saving time and cost for transportation. Using Dr. Vee Manga School and Animoster School of Animation and Manga as inspiration to the project, the Hakuhodo Online Manga School project should aim on the most effective method of online education for artistic content, and suitable syllabus for those who aim for professionalism in being manga artists, and those who wants to be hobbyists.

¹⁶³ Doujinshi is the Japanese term for self published works made by amateur artists, and those works are usually based on original works and derived from characters or aspects of those works.

Chapter 4

Implementation of Online Manga Class

Chapter 4.1 – The Making of Trial Online Manga Class

Based on the findings given in the previous two chapters, a short and basic online manga class was made. The purpose of this class was to see how effective does online class for manga education compared to offline class. Students selected for this class were based on their interest in learning how to draw manga artistic style. Since the class will be based on how manga schools in Indonesia conducted classes for basic level, students were expected to have little to no experience in drawing. The class' syllabus would be assisted with “How to Draw Manga: Sketching Manga Style”

volume one to three publications¹⁶⁴ and Pixiv¹⁶⁵ pictures as references for the students. Furthermore, the class would be conducted through Skype, using its group conversation and screen sharing function to its advantage.

There were four students selected for the following online manga class. The students selected were Indonesians between the age of 15 to 30. Mardhiga Gema Putra was a 24 years old IT (Information Technology) programmer in Kompas TV, one of Indonesian television network. He was interested in joining the class because of his liking to manga and other Japanese popular culture since he was in junior culture, he was also very curious to manga's creation technique. I Nyoman Prasetya Permana was a 25 years old project planner in Petronas, an oil and gas company in Indonesia, and was also interested in joining the online class. He liked creating stories and was interested in turning his stories into illustrations, most particularly in manga artistic style. Then there was Reyhan Fahrur Rozie, a 30 years old programmer in Cipadana, a financial security company in Indonesia, who loved to sketch and read manga. Finally, there was Charvia Ellena, a 16 years old student of Narada high school in Indonesia. She also joined the online class to explore her interest in manga artistic style and to developed her current skill.

The syllabus given in the online manga class was based on “How to

¹⁶⁴ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. *How to Draw Manga: Sketching Manga-Style Volume 1: Sketching As Composition Planning*. Graphic-Sha Publication. 2007

HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. *How to Draw Manga: Sketching Manga-Style Volume 2: Logical Proportions*. Graphic-Sha Publication. 2007

HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. *How to Draw Manga: Sketching Manga-Style Volume 3: Unforgettable Characteristics*. Graphic-Sha Publication. 2007

¹⁶⁵ Pixiv is a Japanese online community for artists.
Pixiv official websites: <http://www.pixiv.net>



Figure 4.1. (From Left to Right) Mardhiga Gema Putra, I Nyoman Prasetya Permana, Reyhan Fahrur Rozie, Charvia Ellena. Online class participants.

Draw Manga: Sketching Manga Style” series¹⁶⁶. The publication series was chosen because of their drawing foundation of drawing manga face and body proportion. The online class would be intensive and students need to learn the method of manga drawing through clear references and instructions. First volume of the publication introduced the basic manga drawing of face and body figure, while the second volume explained the proportion of manga characters and facial expressions with terms and examples that were easy to understand. The third volume assisted with the teaching of the basic face and body drawing, especially on the angle, expressions and pose needed for the characters to look interesting for the viewers. The classes would not follow the order of the lessons provided in the publications, instead the publications would follow the class teaching pace.

To conduct the online manga class, the researchers needed to choose a type of social media application for the communication between instructor and students. Therefore, Skype was chosen as it was a common and familiar form of application to the students. Furthermore, Skype

¹⁶⁶ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 1 *ibid*
HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 2 *ibid*
HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 3 *ibid*

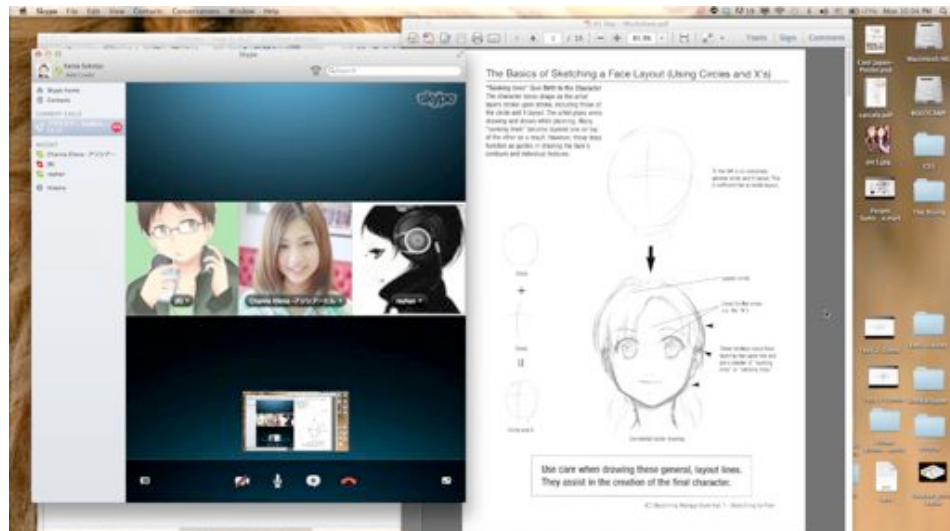


Figure 4.2. Desktop Screenshot of Skype activity during class while using screen sharing function.

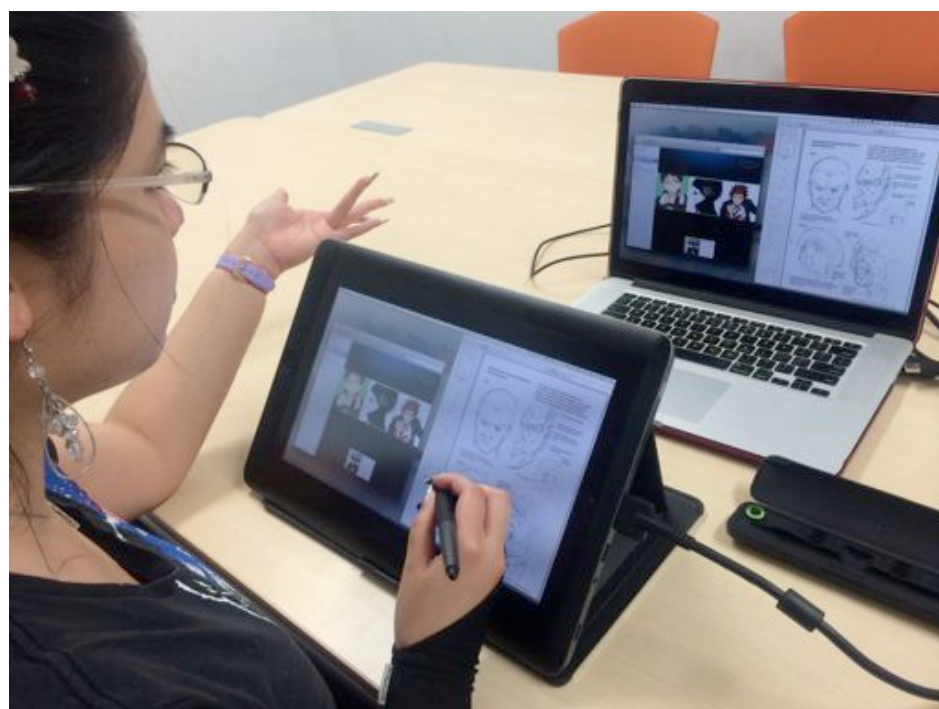


Figure 4.3. Instructor using drawing tablet, Cintiq HD13 tablet, as the computer second screen and the online class' teaching board.

provided a useful feature that allowed users to share their computer screen during group chat. The feature allowed the instructor to treat the computer screen as the teaching board for the students (see figure 4.2). Instructor would be able to show students images and instructions from the textbooks in digital form, as well as giving them drawing instruction on drawing application such as Photoshop¹⁶⁷. In order for the instructor to draw directly to the computer screen, a drawing tablet would be needed, in this case the instructor was using Cintiq HD13 tablet (see figure 4.3). The device was able to act as the second screen for the computer. This way, when the user draw directly on the screen of the tablet, the same action would be reflected into the computer. Furthermore, the pressure sensitivity of the digital pen to the screen tablet made drawing on the computer very simple and convenient.

Once the students were selected and the publications for the classes were chosen, the researcher would be ready to conduct the online manga class as prototypes in order to test the effectiveness of online manga school. The researcher had decided to conduct the class twice a week within a month. Therefore, the class would be intensive and the basic lessons needed to be delivered to the students would be conducted within the duration of eight meetings.

Chapter 4.2 – Conduction the online manga Class

The intensive online manga class would be divided into four type of lessons during the period of eight meetings of the class. The most important foundation would be the study of head drawing for the students. The first three meetings of the class would focus on the study of head drawing methodology for manga artistic style, this include the study of

¹⁶⁷ Photoshop is a graphic editing software that could be used for illustration purposes.

expressions and the different way of drawing manga character's face on different angle. Afterwards, students would learn about figure studies, understanding the body and head ratio needed to create different type of manga characters. The figure studies would be separated and students would study them during the fourth and sixth meetings, allowing the fifth meeting to focus on the study of hands and feet. Hands and feet were the most difficult part of human body. Therefore, a single meeting should focus most on the way hands and feet were drawn. Finally, the students would be given a final assignment to test their drawing ability. The seventh and eight meetings would focus on the instructor reviewing students sketches of their final drawing and guide them to the finalization of their artworks, either in a form of final sketches or colored drawings.

After the online class, the researcher would also conduct an offline class with two Indonesians participants who were staying in Japan. The first volunteer student was Ambar Wedharti, she was a 30 years old housewife. She was interested in drawing manga but needed to learn the basic drawing technique for her skill to develop. The other one was Natalia Wulan, a 28 years old student of Waseda University, studying International Culture and Communication Studies for her graduate studies. She had great interest in drawing manga, and were willing to participate in the offline class to improve her drawing skill through the lessons provided by the instructor. Both the online and offline manga class would be conducted within the same month and syllabus. The conclusion of both class would be compared to see how effective online class would be compared to offline class.



Figure 4.4. (From Left to Right) Ambar Wedharti and Natalia Wulan. Offline class participants.

Chapter 4.2.1 – First Prototype

The first four meetings of the class would be considered as the first prototype for the researcher's project. Through the first four meetings, the researcher would observe the difficulties students would face within the online class to see the possibility of improving the teaching method for the last four meetings of the class. While the researcher would rely on the screen sharing feature in order to use the computer screen as the teaching board to the students, the feature of video conference would also be applied in one of the meetings to test the advantage or disadvantage of turning on the camera during the class. The evaluation of the class would be based on the students' submissions of their assignments, where the instructor would test their understanding on the materials taught in the class, as well as the interview given after the fourth meeting of the class. The class would be conducted within the period of one hour, the first half of the meeting would be spent with the instructor's duty of reviewing and discussing the students' assignments (see figure 4.5), and the instructor would use the second half to review the content of the textbooks using the screen sharing feature of Skype (see figure 4.2).

The first meeting would teach the class of the basic sketching technique of a manga character face. It was significant for students to

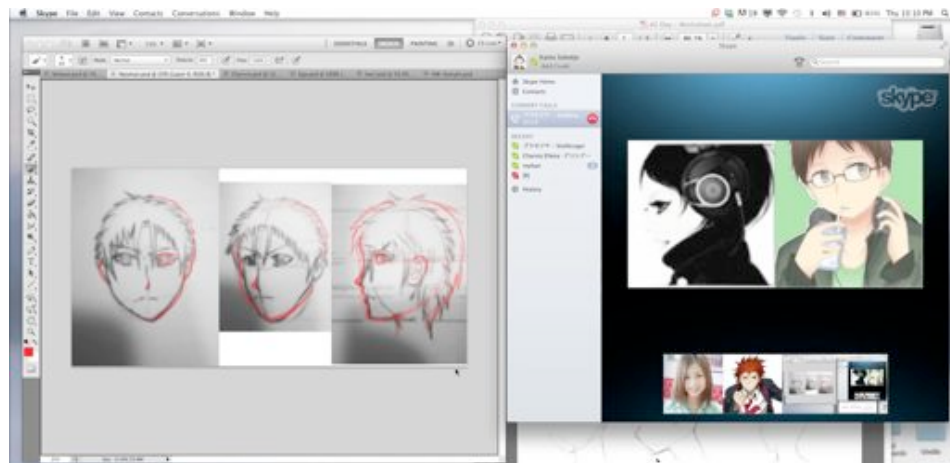


Figure 4.5. Desktop Screenshot of instructor pointing out and discussing drawing corrections on student assignment.

understand the methodology needed to draw manga character faces with different features, this include knowing where the eyes, nose, mouth and chin are located¹⁶⁸. Students were also expected to understand the differences of size on eyes and shapes of the overall face structure when the character was drawn in different angles¹⁶⁹. During the beginning of the class, Mardhiga and Charvia had successfully view the instructor computer screen. However, Rehyan had trouble viewing the computer screen as well as the audio communication from instructor and other students. The lack of visual and audio explanation made it difficult for him to comprehend the class and conduct his homework successfully. The same applies to Nyoman, he was unable to attend the first class because of his work. Therefore, the instructor used Quicktime application, using its screen recording and audio recording features to record the class, then uploaded it to YouTube as an unlisted video. Once it was uploaded, the link was send to Rehyan and Nyoman so they would be able to view the class discussion. During the submission of the assignments there were few corrections that the instructors needed to pointed out on the drawing. The instructor would

¹⁶⁸ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 1: 24-26, 28, 30, 31, 36, 37. *ibid*

¹⁶⁹ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 3: 14-16. *ibid*

corrected their drawings ahead before class, making correction marks of their drawing using photoshop, then show those corrections during the second meeting to the students. Some of their drawing techniques shows understanding on the materials given on the first meeting. Most of their mistakes were based on their unfamiliarity of the new drawing techniques provided in the textbooks. One of the student, Charvia, showed better experience and understanding on manga drawing through her drawing, compared to the other students.

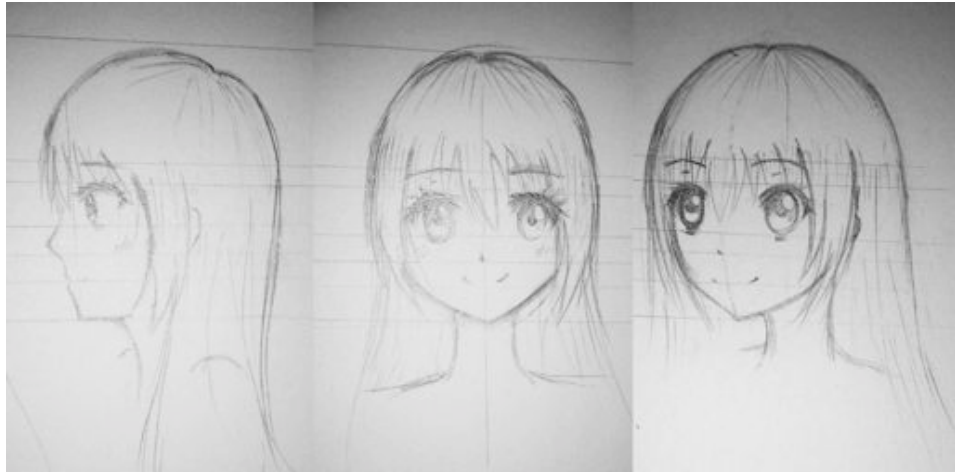


Figure 4.6. Charvia Ellena's first assignment.



Figure 4.7. Mardhiga Gema Putra's first assignment.



Figure 4.8. I Nyoman Prasetya Permana's first assignment.



Figure 4.9. Reyhan Fahrur Rozie's first assignment.

Second meeting would once again focus on face drawing, especially on how characters had different and distinctive features on the jaw, eyes, nose, mouth and ears¹⁷⁰. All four students had attended, unfortunately Rehyan had once again had trouble viewing the computer screen. However, he was able to listen to the class and the instructor made another recording so it would be easier for him to relate to once he watched it. The instructor instructed the students to choose their favorite manga artists and draw faces of the characters that belong to the artists using the artist's style. The art of imitation was a foundation and development of someone's artistic skill¹⁷¹. Therefore, it was a significant form of lesson to help students familiarize

¹⁷⁰ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 1: 38-40, 124, 125. *ibid*

¹⁷¹ Cohn, Neil. "Framing "I can't draw": The influence of cultural frames on the development of drawing." *Culture & Psychology* 20.1 (2014): 102-117.

manga artistic style. Results given through this assignment showed better result compare to previous drawing assignments, the characters drawn were solid and stylize. It was noted that improvement was shown in Nyoman's drawing skill.

During the third meeting, the class continued with the face studies, this time the instructor focused on the study of expressions. The students needed to understand how the muscles of the character's face move based



Figure 4.10. Charvia Ellena's second assignment.



Figure 4.11. Mardhiga Gema Putra's second assignment.



Figure 4.12. I Nyoman Prasetya Permana's second assignment.

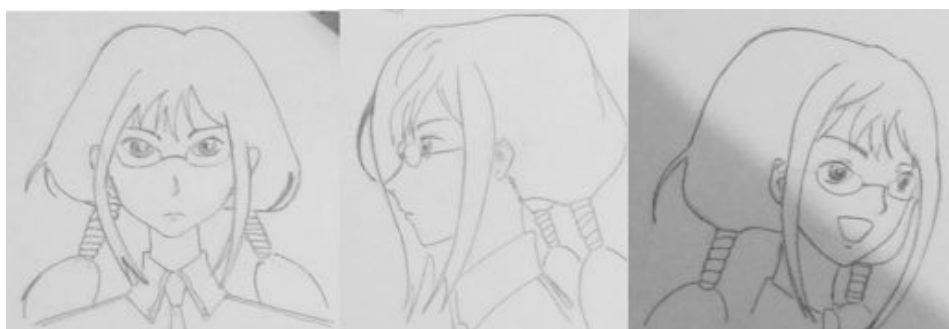


Figure 4.13. Reyhan Fahrur Rozie's second assignment.

on the expressions he or she showed. The examples given in the textbook may appear realistic than manga style, but seeing them as references would be very helpful for the students to learn how to translate realistic face muscle into their manga characters expressions¹⁷². While basic expressions, such as happy and angry, were helpful for the students, the instructor provided more expressions for the students as references¹⁷³. Reyhan had once again unable to view the instructor computer screen and Charvia was not able to attend the class because of the black out in her house. The rest of the students had no problem understanding the teaching and interactive conversation were made between students and instructor. At the end of the class, the instructor gave students the assignment of creating three main expressions – angry, happy and sad – to their characters. The result given by the students were satisfying, most especially Mardhiga and Reyhan drawings,

¹⁷² HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 1: 41-44. *ibid*

¹⁷³ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 2: 126, 132, 135, 136, 138, 140, 141. *ibid*



Figure 4.14. Charvia Ellena's third assignment.



Figure 4.15. Mardhiga Gema Putra's third assignment.

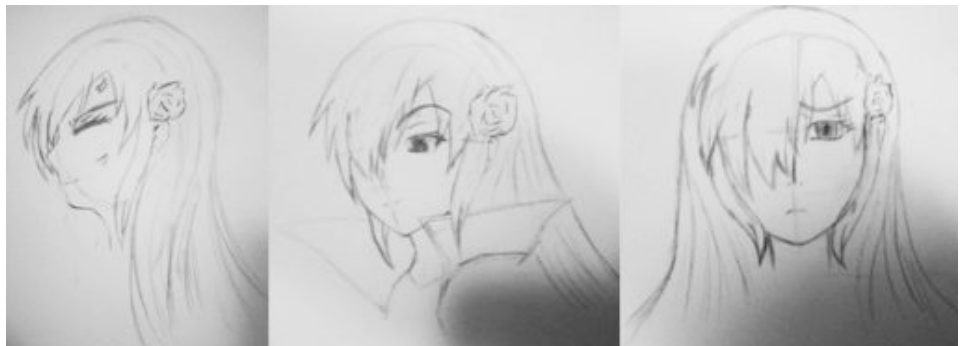


Figure 4.16. I Nyoman Prasetya Permana's third assignment.



Figure 4.17. Reyhan Fahrur Rozie's third assignment.

they show great improvement compared to their previous assignments. The recording of the class was shown to be helpful to Reyhan, as he had trouble viewing the instructor's computer screen for the past three consecutive meetings.

The fourth meeting was the start of figure studies for manga characters. The instructor would introduced the variety of head to body ratios on manga characters, and how characters characteristic and roles were unique in each ratios type, especially chibi¹⁷⁴ character¹⁷⁵. Video conference was added during this meeting to see how the feature would effect the communication between instructor and students (see figure). Unfortunately, after three minutes of video conference, the instructor's had difficulties with the computer's slow response, especially when using photoshop. Mardhiga was also unable to connect to the video due to his connection. After five minutes of video conference experience, the instructor had to end the video function and continue the class as it usually was conducted. Video conference had slow down the communication and computer functions for

¹⁷⁴ Chibi is a characteristic given to a manga character that was drawn with big head and small body to visualize the appearance of cute and adorable to the viewers.

¹⁷⁵ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 1: 126-130, 132, 136-139. *ibid*
HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 2: 152, 153, 160, 161. *ibid*

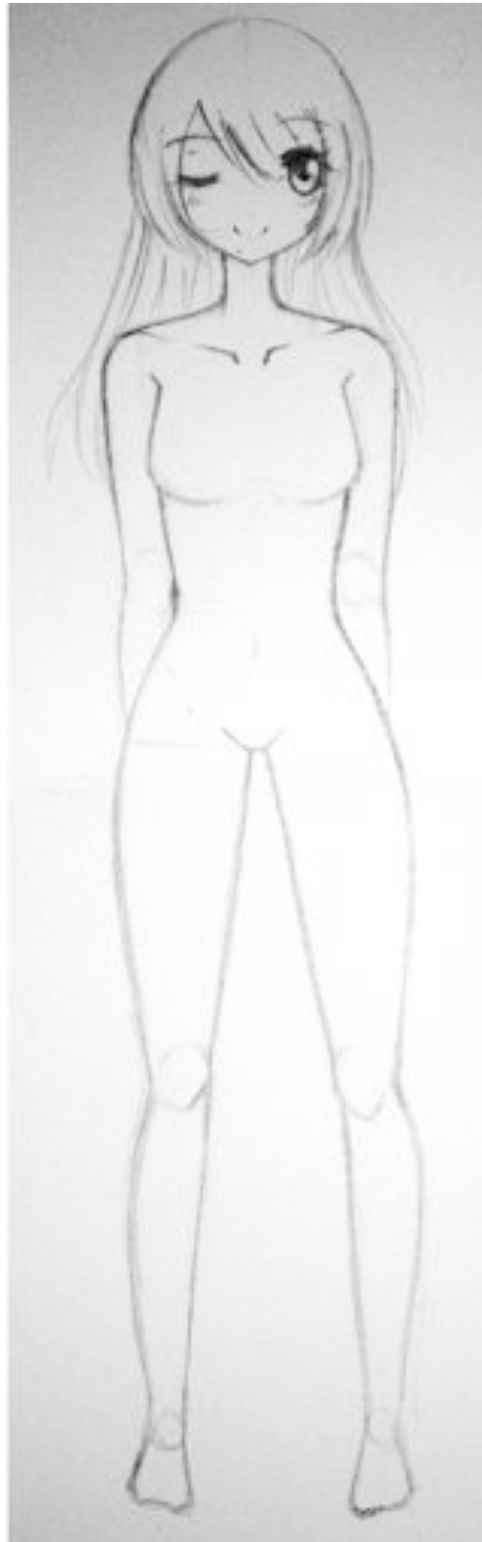


Figure 4.18. Charvia Ellena's fourth assignment.

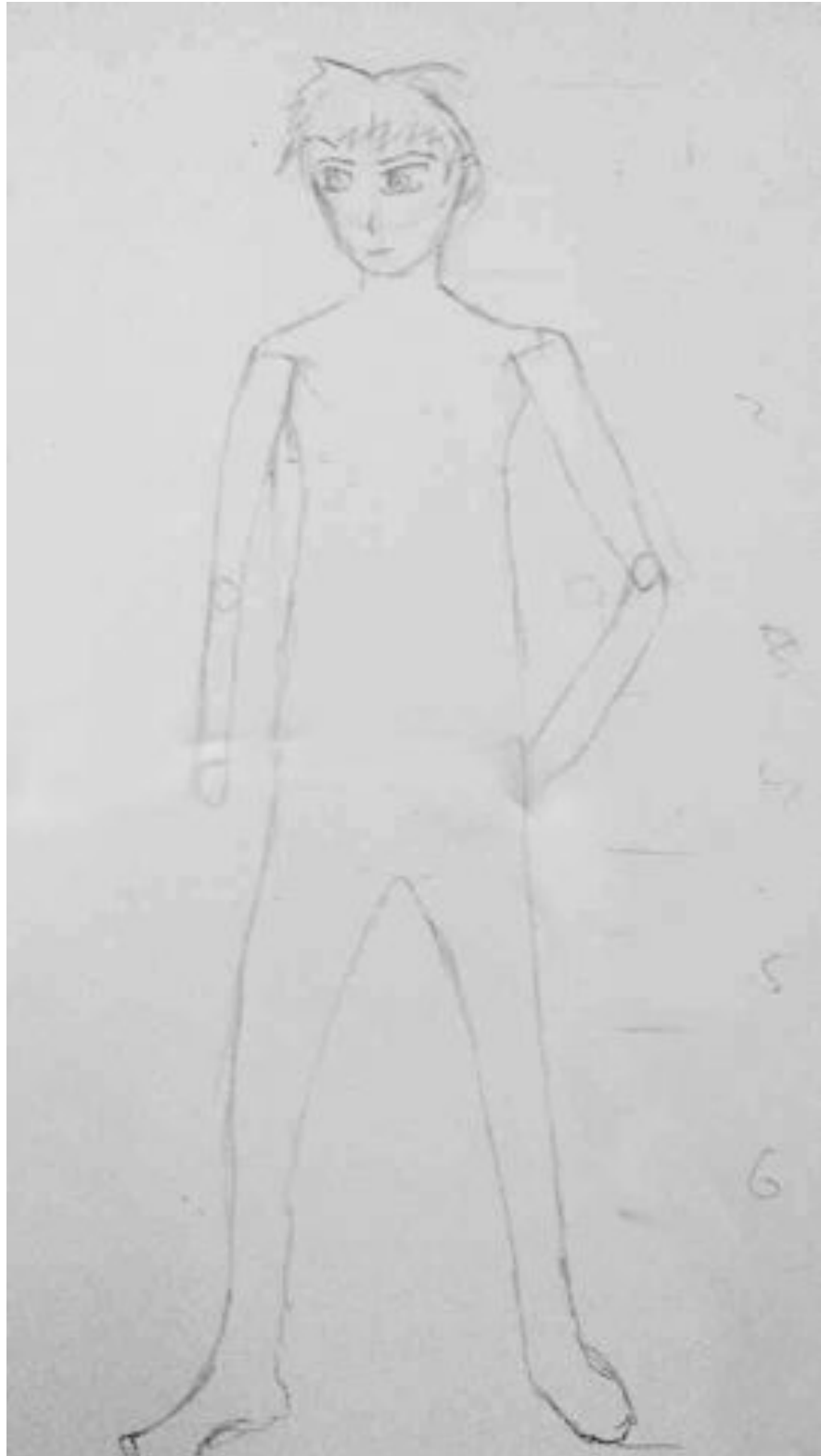


Figure 4.19. Mardhiga Gema Putra's fourth assignment. (have not been submitted)



Figure 4.20. Mardhiga Gema Putra's fourth assignment.



Figure 4.21. Reyhan Fahrur Rozie's fourth assignment.

all participants. The assignment given for this class was to draw full body of a manga character. Results of the assignment was quite satisfying. While the character bodies were stiff and students had trouble with the characters hands and feet, students were able to understand the head to body ratio of the lesson. Unfortunately, Reyhan had made his character posture too complicated for his level of skill that it was difficult for the instructor to judge if he had understood the head to body ratio concept or not.

By the end of the fourth class, each students were called out for private interviews regarding the class. When asked regarding the difficulties of the class, most students relate to the unfamiliar references of the materials given to them in previous meetings. As this was their first online manga class and how the class was conducted using manga instruction books created by Japanese artists as their reference materials, it was understandable. The internet was also a problem, as communication, screen sharing and video sharing features sometimes disconnect or lagged down during class discussions. This issue rely mostly on Indonesia's internet speed. Most of the students liked the way the class was conducted, finding the class as an effective and convenient option of manga education for their busy schedule as office workers and high school student. However, one of the student preferred learning from an e-learning website and receive feedback of his artworks through email as it allows more in control to his own learning paces. Meanwhile, another student preferred the instructor to draw the instructions and corrections during class using the screen sharing function, so that he would be able to modify his artworks immediately and receive another feedback within the class. Taking in the responses of the students as a whole, the researcher would insert the idea of e-learning website, and in class drawing activities for the next prototype.

Chapter 4.2.2 – Second Prototype

The second half of this half would be the final online prototype of the project. Few changes would be given based on students assignments and interviews. The researcher created an e-learning website (see figure 4.22)¹⁷⁶, where students would be able to gain access to the topics of previous meetings, assignments for the next meeting and recorded videos of previous meetings. This website would assist students who missed the online meetings because of work or other personal reasons, allowing them to follow the class using their own pace. Furthermore, when explaining the drawing methodology in the textbooks, instructor would draw the instructions in front of the students as well as correct students drawing using the same method. Finally, another interview would be conducted at the end of the class, to create the final evaluation of the manga online class.

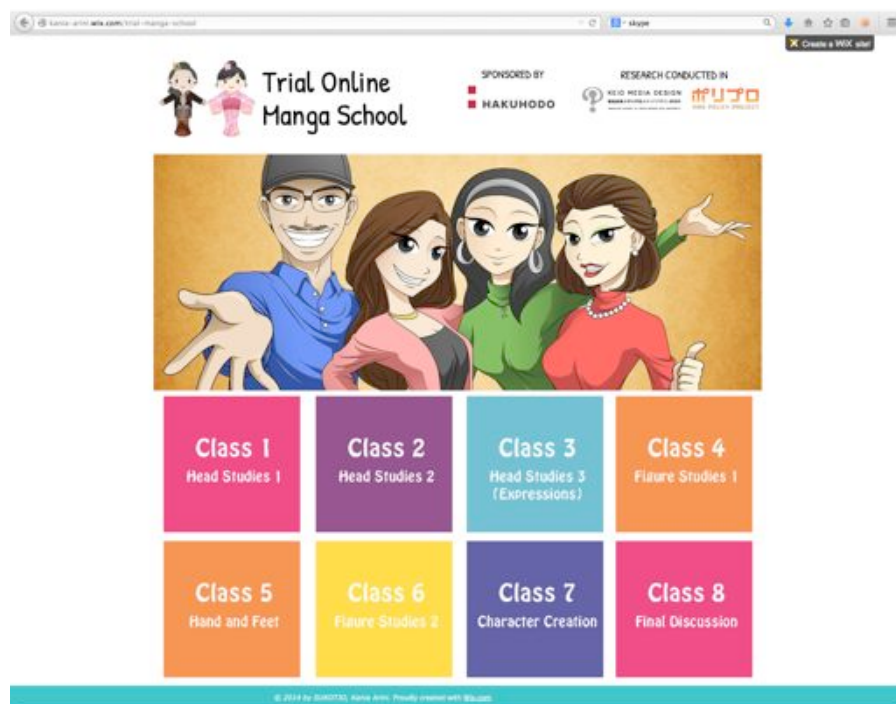


Figure 4.22. Main page of Online Manga E-Learning website.

¹⁷⁶ Online Manga E-Learning website: <http://kania-arini.wix.com/trial-manga-school>

It was during the last four meetings of the class that instructor had to prepare the students for their final assignments. Students were taught hands and feet drawing during the fifth meeting. It was significant to understand the structure of hand and fingers to draw hands, the same applied to feet structure¹⁷⁷. Simple body movements were also introduced and studied, such as walking and running¹⁷⁸. Finally, students were given their final assignment. To test their characters creation and storytelling skill, each students were given the freedom to create a single panel scene of a character or characters conducting an action that viewers could understand without texts. Instructor prepared links of Pixiv images as examples of interesting and interactive illustrations for the students. Another adjustment was also made for the last four classes, the class was divided into two type of group. The first group continue the classes using Skype and rely to the website for reminder purposes, while the second group rely entirely on the website and communicate with the instructor using e-mail. The groups were created by the researcher in order to test between communicative teaching using Skype and independent learning using e-learning website.

In both groups, instructor and students would discuss the rough sketches of the final assignments. From the result of the students assignments, students had good ideas on their scenes, but their focus on creating interesting scenes for their final illustrations distracted them from sketching correct body and face structures, and positions of the characters to make them more interactive within their scenes. Therefore, the instructor had to assist the students slowly and clearly during the correction and modification period of the final assignment. Furthermore, the instructor gave the students drawing assignments during class time, allowing the

¹⁷⁷ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 1: 108, 110, 111, 113-115., *ibid*

HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 2: 68, 72, 73, 76., *ibid*

¹⁷⁸ HAYASHI, Hiraku, MATSUMOTO, Takehito, MORITA, Kazuaki. Vol. 2: 112-117. *ibid*

students to practice their drawing skill in a short amount of time and reviewing them directly after they were done. The students were expected to sketch their drawings either by paper or digitally, and once they were done, they needed to send the image through Skype. Then through the screen sharing function of Skype, the students could see the instructor's action of correcting their drawings using photoshop.

There were obvious results between students who did their final assignments using Skype, as the method allowed instructor to assist the students closely on the progress of their illustration development. Skype audio conversation and screen sharing functions allow instructor to communicate and show direct corrections of the students sketches, allowing them the chance to modify their errors in a short period of time. The students use the remaining amount of time in the class to discuss their interest in inking and coloring their artworks. Once the final assignments were submitted, those who participated in the Skype meetings were able to submit their assignments in full color. One of the students who did their assignments based only on the e-learning website and instructions from e-mail communication was only able to present his work in the form of sketch, and the artwork had many room for improvements that could be modified using the instructor's close assistance through Skype. Then another student was not able to submit his final assignments due to his own personal reason. The final assignments shows how effective Skype classes were for artistic students compare to independent methodology of e-learning.

Finally, at the end of the one month manga online class, students were once again interviewed to evaluate the class through students opinions. Regarding the e-learning website, all of the students had found it to be a very helpful addition to the class. Not only did it provide reminders of teachings in previous meetings, it also allowed students who was unable to

attend the meetings to be involved with the class. Most students also prefer instructor's full assistance on their drawing education over independent studies. This preference tend to be a problem in the online class because of Indonesia's poor internet connection, as it was noted by the students and instructor during interview and class discussions. Other than internet, problems noted by the students were mostly regarding their own schedule, which was more of a personal problem that could be found in any form of educational method. When asked if they prefer online class compared to offline class, they admitted that offline class would be better, but due to their busy schedule, online class would be the most convenient choice of education. The students were satisfied with the online class due to the instructor's teaching approach that allowed them to be open and capable of asking any questions despite the instructor's physical absence. Although they did pointed out that the class was too rushed and more meetings would be beneficial for their studies. In order to make a comparative studies between online and offline approach on manga education, the researcher also conducted an offline class using the same syllabus as the online class.



Figure 4.23. Charvia Ellena's final assignment.



Figure 4.24. Mardhiga Gema Putra's fourth assignment.



Figure 4.25. Reyhan Fahrur Rozie's final assignment.

Chapter 4.2.3 – Comparative Studies with Offline Manga Class

The class would be conducted in one of the student's apartment, in this case, Ambar's apartment. Similar to the online class, the offline class would be divided into eight meetings and there would not be any changes to the teaching syllabus. The evaluation of the class would rely on the students final assignments and the interview conducted by the end of the class. As the syllabus detail of the class would be similar to the online class, the observation of the offline class would be brief and summarized as the researcher would focus on the different experience, assignment results and opinions of the students involved in the offline class.

Since the beginning of the class, instructor and students began the class in an interactive and open discussion just as it was in the online class. Furthermore, instructor brought the textbooks needed to assist with the teaching. However, unlike the online class, it was harder for the instructor to show the textbook to the students individually. It was easier for the instructor to show the content of the textbook online as it was presented digitally through screen sharing function of Skype. Other than the teaching method, the offline class allowed instructor to judge students understanding through their facial expressions and it was easier for both instructor and students to build friendly and interactive relationship throughout the meetings. As both Natalia and Ambar were as skillful as Charvia since the beginning of the class, their artworks shows better results than most students in the online class. However, unlike the online students who were involved fully in the Skype class, both Natalia and Ambar did not attempt to ink and color their final assignments. Therefore, they submitted their final artworks only in their final sketching form.

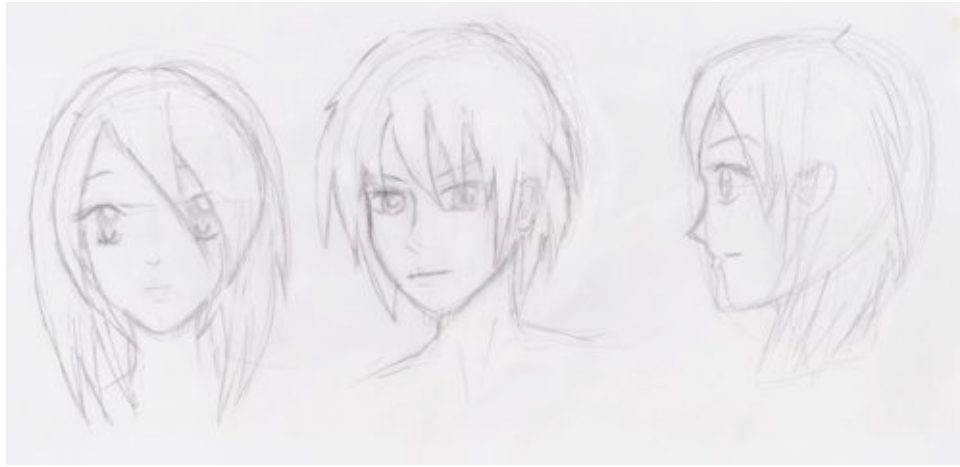


Figure 4.27. Ambar Wedharti's first assignment.



Figure 4.28. Natalia Wulan's first assignment.

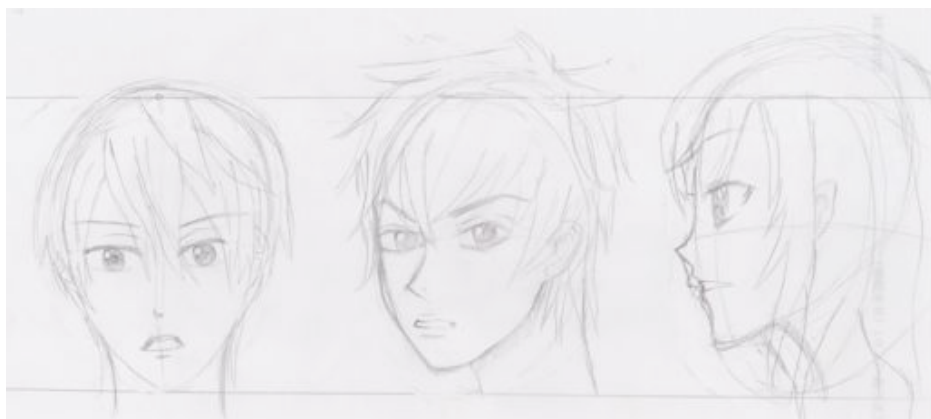


Figure 4.29. Ambar Wedharti's second assignment.



Figure 4.30. Natalia Wulan's second assignment.



Figure 4.31. Ambar Wedharti's third assignment.



Figure 4.32. Natalia Wulan's third assignment.



Figure 4.33. Ambar Wedharti's fourth assignment.



Figure 4.34. Natalia Wulan's fourth assignment.



Figure 4.35. Ambar Wedharti's final assignment.



Figure 4.34. Natalia Wulan's final assignment.

After the class had ended, the researcher did a short interview with the students. Similar to the online class students, they found difficulties with the unfamiliarity with the drawing methodology. Natalia pointed out another difficulty that differentiate online and offline class, unlike online class, the distance and time needed to travel to an offline class was inconvenient for those with busy schedule. However, when asked if they would prefer online class over offline class, they still prefer the offline class, since they found direct contact with the instructor a better option when learning something new, especially when the instructor could easily pointed out errors of their drawings right in front of them and gave them immediate corrections and suggestion for modification. The students also pointed out that the class was too rushed and more meetings would be beneficial for the improvements of their skills.

It was within the researcher's conclusion that both online and offline class share similar benefits and problems when it comes to its syllabus, longer time was needed for the students to absorbed the materials and finish the final assignment completely. However, online class in Indonesia was challenged with the country's internet speed, limiting the conversation methods between instructor and students. While offline class problem was caused by travel time and distance, especially when the students had busy schedules. Those who took online class may prefer offline class, but the lack of time and transportation may become the significant problem that led to their choice of online class. Therefore, internet connection and lack of direct contact between instructor and students may caused online manga class in Indonesia to be less effective than offline class, but it was a convenient choice for those with busy schedule.

Chapter 5

Conclusions

This research was a collaborative study with Hakuhodo to test the effectiveness of manga school using cultural and comparative studies on online and offline manga classes. The purpose of this study was to examine the opportunity of promoting and educating anime and manga culture to Indonesians through online education. By creating common interest and similar artistic style, it could also open up more possibilities on future collaboration between Japan and Indonesia comic and animation industries. Therefore, it was significant for the researcher to examine previous academic research regarding the existing interest of Indonesians on anime and manga culture, which also include the influence of those culture to manga artistic influence on Indonesian local artists. Furthermore, art education using online platform was also explored as the researcher focus on the effective methodologies suited for online manga school. Cultural fieldwork in a method of visual ethnography was then conducted in

Indonesia to understand the influence of existing Japanese culture in Indonesians daily life.

Through datas gathered from fieldwork studies in Jakarta, Indonesia, manga culture had taken its roots in Indonesia entertainment culture. The popularity of manga started once the publications were translated and distributed to local bookstores. Its growth continued through the spread within the internet as well as the manga related events in local areas. The popularity of manga touched even those who had little to no interest of comic reading. The creation of online manga school would not only increase the popularity of manga culture, but also educate and improve future comic creators in Indonesia. Online education for manga studies would be most convenient for Indonesian students with busy schedule or those who lived far away from the big cities, where manga schools were usually provided. Furthermore, Indonesians were daily internet users, especially when it concerned social media. This made the use of social media in online education a significant factor when creating methodologies and syllabus instructions for manga class within online platform.

Overall observation of the trial online manga class shows that online class was not as effective to the students as offline class. However, it was noted by the researcher that online and offline class shared similar benefits and difficulties to the students. The only reason why offline class was more preferable and effective than online class was because of the physical appearance and contact between instructor and students. This reasoning may also applied to social interactions before the convenience of social media become a need and popular choice of social communications for many people. Therefore, online education may need to grow and develop in order to become an ideal choice to students compare to offline class. Online class in Indonesia also pose connection problems due to the slow internet connections. Once Indonesia's internet connection grew

stronger in speed, online education would have the chance to be as effective as offline class. There was also a significant benefit of online class, and that was the privacy barrier for the students. Allowing them to draw and develop their own creativity behind screen and gave them the choice to show the other students and instructor their works once they were ready to share. To some artist, the need for privacy and working in their own pace could be an important part of their artistic development.

Hakuhodo purpose for this project was to create not only online manga school, but also anime and seiyuu schools. Manga online class may not be an innovative approach to manga education in Indonesia, but with Hakuhodo resources and further research of this project, creating online manga school for professionals with direct instruction from Japanese professional and experienced manga instructors, as well as connections with publishers from Japan using online platform would be an innovative goal. Furthermore, it would be advisable for the school to provide students with not only online class but also offline class. That way it gave the students the option to choose which study method would suit their schedule and location the most. By creating an offline school, it also provide more possibilities of opening anime and seiyuu schools for students interested in those skills. However, despite the goal of creating offline schools for anime and seiyuu skills, there should still be research and experimentation conducted on creating online anime and seiyuu schools for Indonesia. While the slow internet connections may pose problems to the communication between instructor and students, especially when anime and seiyuu require video exchanges that consisted of heavy files, prototypes and research of the online form of educational approach should still be tested. The development of technology and internet was faster for the past decade than it was before. Therefore, it is a good possibility of Indonesia's internet connections to gain better speed and gave room to the opportunities of online anime and seiyuu schools.

Glossary

AFA 2013 or Anime Festival Asia 2013 was an anime and manga related event held in Singapore, Malaysia and Indonesia.

Alex Media Komputindo is one of Indonesia's largest book publishers.

Animonster School of Animation and Manga is one of Indonesia biggest anime and manga related school.

Artist alley is a location where artist could rent tables or booth within an artistic related convention and could directly sell their artworks. The artworks range from original pieces to parody of characters, stories and concept.

Ayumi Hamasaki is a Japanese singer with popularity that spread throughout Japan and other parts of Asia, and later on dubbed the “Empress of J-Pop” by her fans.

Battle of Surabaya is Indonesia's first and original animated feature film that will be released in cinema in 2014.

BL or Boys Love is a story genre based on male-male romantic and sexual relationship aimed at female viewers.

Bugs Bunny is an American cartoon title and character licensed by Warner Brothers

Cosplay or Costume Play is an activity in which individuals wear costumes and accessories that represent a character or a concept of their liking.

Detective Conan is a manga series created by Aoyama Gosho and published on 1994.

Doraemon is a manga series created by Fujiko Fujio and published on 1969.

Doujinshi is the Japanese term for self published works made by amateur artists, and those works are usually based on original works and derived from characters or aspects of those works.

Dr Vee Manga School is an Indonesian online manga school created by Vivian Wijaya.

Facebook is a social media service that helps users connect with friends and family.

Fanart is the term given for artworks created by fans based on original works and derived from characters or aspects of those works.

Gatotkaca is a character from India's ancient literature, Mahabharata. This character was famous for being one of the main protagonist characters within Indonesia traditional puppet theater, wayang.

Go is the Japanese term for wéiqí. It is a board game of two players and originated in China.

Hakuhodo is one of Japan most prestigious and oldest advertising company. It was founded on 1895.

Hikaru no Go is a manga series created by Yumi Hotta and Takeshi Obata, and published on 1998.

Hobbyist are those who pursue artistic activities solely for fun and not for professional goal.

Indonesia University is the oldest state university in Indonesia.

Instagram is a social media application that allow users to share pictures and videos with friends and family.

JKT48 is an Indonesian idol group that was part of the “Cool Japan” project, and associated with AKB48.

Kinokuniya is a Japanese bookstore chain.

Kodansha Ltd. is the largest Japanese manga publisher and was formally founded on 1938 by Seiji Noma.

Line is a social media application that allow users to communicate with friends and family.

m&c is one of Indonesia's largest book publishers.

Machiko Manga School was the first official manga school created in Indonesia.

Maiden Rose is a BL anime created by Fusanosuke Inariya and published on 2009.

Manga is the general term for Japanese graphic novel

Manhwa is the general term for Korean graphic novel

Mickey Mouse is an American cartoon character licensed by Disney

Nanyang Technological University is one of the largest university in Singapore.

Naruto is a Japanese manga series created by Masashi Kishimoto and published on 1997.

One Piece is a shonen manga that tells the story of a young boy who journey throughout dangerous seas to search for a mysterious treasure called “One Piece” and become the Pirate King. It was published on 1997 and currently still an ongoing series.

Photoshop is a graphic editing software that could be used for illustration purposes.

Pixiv is a Japanese online community for artists.

Plaza Senayan is an upscale shopping mall located in central Jakarta.

Pokemon is a media franchise created by Satoshi Tajiri and owned by Nintendo in 1996.

re:On Comics is monthly comic magazine featuring 6 original titles by Indonesian artists.

Screen to screen is a screen sharing function provided in social network application like Skype. It allows users to share the screen image of their computer devices to each other.

Shonen Sunday is a Japanese weekly manga magazine that was first published on 1959.

Sketching is a method of freehand drawing that is not usually intended as finished work.

Skype is a social media application that allows users to call and text each other for free.

Spiderman is an American character and comic title licensed by Marvel comics

Superman is an American character and comic title licensed by DC comics

The Adventure of Tintin is a Belgian comic series by Georges Prosper Remi, published on 1929.

Tokimeko Tonight is a shojo manga that tells a story of a vampire-werewolf hybrid girl who fell in love with a human boy. It was published on 1982 and ended its series on 1994.

Tom and Jerry is an American cartoon title and characters licensed by Hanna Barbera

Toyota-Astra Motor Corporation is one of Japanese automobile distributors in Indonesia.

Tumblr is a microblogging platform and a social media application that allow users to post anything for their friends and family to see.

Twitter is a social media and microblogging application that allows users to send and read short text messages.

Utada Hikaru is an American Japanese singer who had released her first award winning debut album on 1999.

Yamaichi corporation is a Japanese company in Indonesia that was involved with JKT48 project.

YouTube is a video sharing website. Allowing users to upload and view uploaded videos.

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Appendix A: Fieldwork Interview

Investigate the daily activities of the interviewee that relate to media activities.

- “So tell me about yourself? Tell me where you work or study.”
- “In your working/study place, what do you usually do during your break time or even during your working/study time?”
- “Why do you do (media activity) during your break/work/study time?”
- “Why do you choose this (media activity) compare to (other option)?”
- “From where do you obtain the (media)?”
- “Why do you obtain it that way?”
- “Do you think there is a better way to obtain the (media)?”
- “If so why don't you obtain it that way?”
- “What do you usually do or look for during (media activity)?”
- “Why do you find such content interesting?”
- “Do you find the things you do or find in (media activity) useful? If so, how come?”
- “How do you think this effect your everyday life?”
- “Can you imagine your life without (media activity)? If so, how come?”
- “Do you think this (media activity) effect your goal or dream career?”
- *If there are more than one media activity, ask them for the same detail for each activities.*

If the media activity discussed above are not related to Japan content, ask them about Japan content and why they didn't mention it. If they did mention it, this questions could let them talk more about their knowledge on Japan or how the Japan content help them to know more about Japan.

- “How familiar are you with Japan? Give me all your information about Japan.”
- “Do you find Japan fascinating? If so, why?”

- “Do you think that (the media activity/ies) help you on this knowledge about Japan? If so, explain.”
- “Do you want to know more about Japan (or subject related to Japanese culture and content)?”
- “If so, through what way do you prefer to obtain it?”

Compare and contrast their interest on Japanese content with their interest on other foreign and local content.

- “If you're given a choice, to watch/read/listen to (Japan content) and (local/foreign content), which will you choose?”
- “Can you explain why?”
- *If there are more than one media activity that may relate and be compared to Japan content, ask them for the same detail for each activities.*

Appendix B: Manga Class Interview

ONLINE CLASS

1st Evaluation

Q1. What is the most difficult factor you've experienced in the online manga class? Why?

Q2. Which one would you prefer, just e-learning website without teacher feedback, simple e-learning website with teacher feedback or Skype lesson with direct feedback and discussion? Why?

Q3. Would you like to use the feature of video conference during class? Why?

Q4. What do you like the most in online manga class?

Q5. What do you think I can change to make the class better?

2nd Evaluation

Q1. How helpful is the addition website compare to before?

Q2. Which did you prefer, just to listen and discuss during class and draw outside of class? Or draw during class and get immediate review that day itself? Why?

Q3. Do you like it when I draw the instruction on the screen than just pointing it out? Why?

Q4. At which point of the class did you find problem with the internet connection?

Q5. What is the most difficult factor you've experienced in the online manga class? Why?

Q6. Which one would you prefer, just e-learning website without teacher feedback, simple e-learning website with teacher feedback or Skype lesson with direct feedback and discussion? Why?

Q7. Which do you prefer online class or offline class? Why?

Q8. What do you like the most in online manga class?

Q9. What do you think I can change to make the class better?

OFFLINE CLASS

Q1. What is the most difficult factor you've experienced in the manga class? Why?

Q2. Does the traveling to class a problem to your schedule?

Q3. Which do you prefer online class or offline class? Why?

Q4. Do you like it when I draw the instruction in front of you than just pointing it out? Why?

Q5. What do you like the most in this manga class?

Q6. What do you think I can change to make the class better?

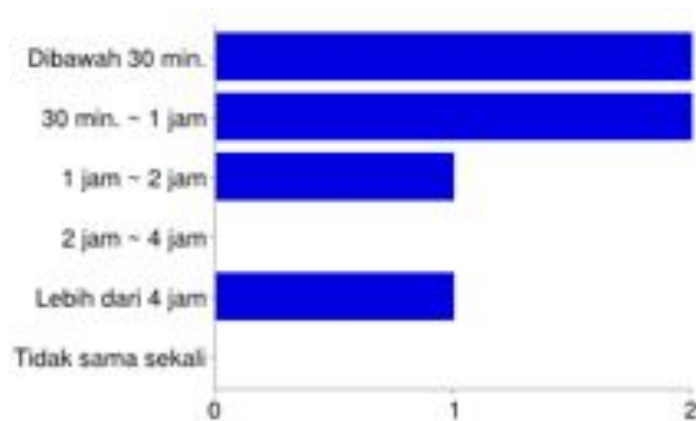
6 responses

[View all responses](#) [Publish analytics](#)

Summary

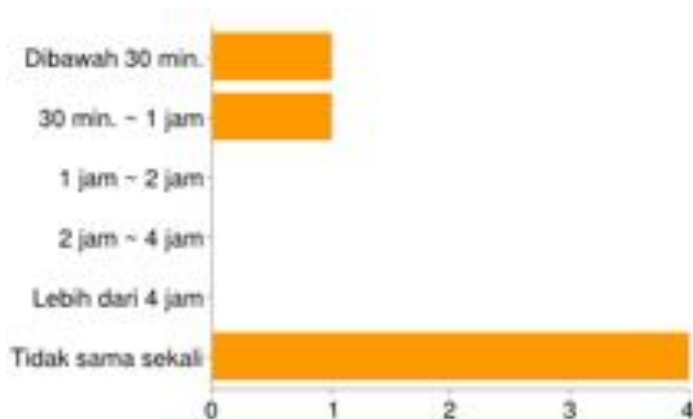
Pertanyaan umum

Q1. Berapa lama waktu yang anda habiskan untuk menonton TV per hari?



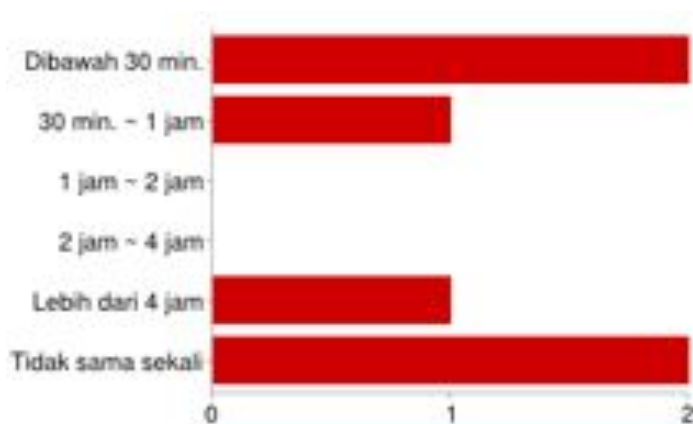
Dibawah 30 min.	2	33%
30 min. ~ 1 jam	2	33%
1 jam ~ 2 jam	1	17%
2 jam ~ 4 jam	0	0%
Lebih dari 4 jam	1	17%
Tidak sama sekali	0	0%

Q2. Berapa lama waktu yang anda habiskan untuk mendengarkan radio per hari?



Dibawah 30 min.	1	17%
30 min. ~ 1 jam	1	17%
1 jam ~ 2 jam	0	0%
2 jam ~ 4 jam	0	0%
Lebih dari 4 jam	0	0%
Tidak sama sekali	4	67%

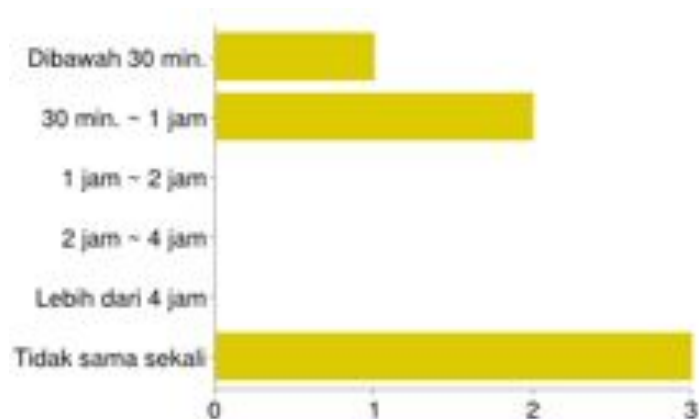
Q3. Berapa lama waktu yang anda habiskan untuk membaca koran per hari?



Dibawah 30 min.	2	33%
30 min. ~ 1 jam	1	17%
1 jam ~ 2 jam	0	0%
2 jam ~ 4 jam	0	0%
Lebih dari 4 jam	1	17%
Tidak sama sekali	2	33%

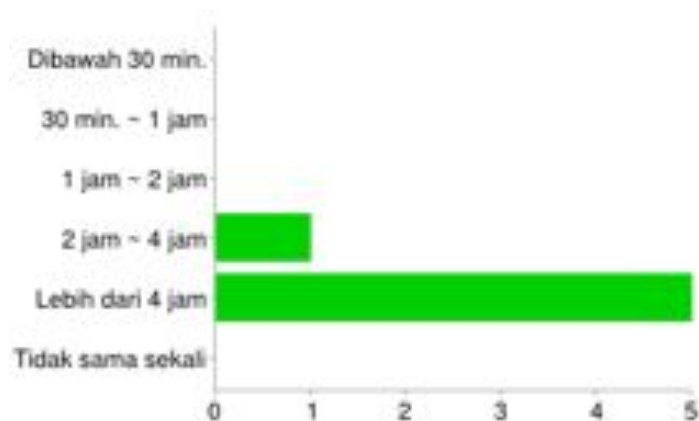
Q4. Berapa lama waktu yang anda habiskan untuk membaca majalah

per hari?



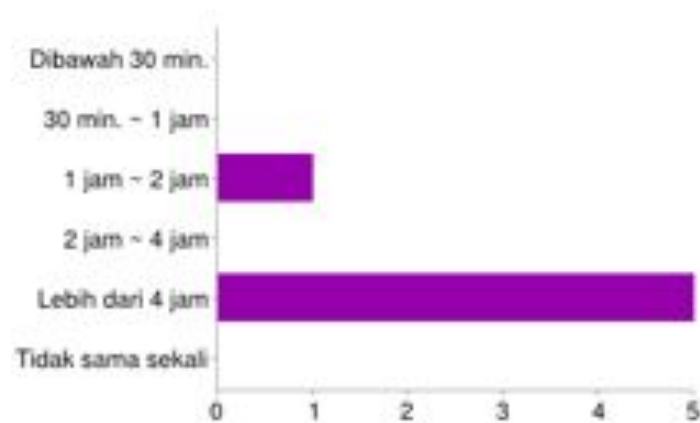
Dibawah 30 min.	1	17%
30 min. ~ 1 jam	2	33%
1 jam ~ 2 jam	0	0%
2 jam ~ 4 jam	0	0%
Lebih dari 4 jam	0	0%
Tidak sama sekali	3	50%

Q5. Berapa lama waktu yang anda habiskan untuk menggunakan internet per hari?



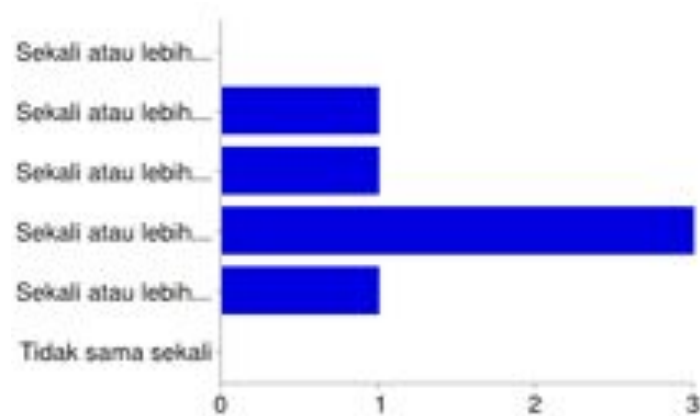
Dibawah 30 min.	0	0%
30 min. ~ 1 jam	0	0%
1 jam ~ 2 jam	0	0%
2 jam ~ 4 jam	1	17%
Lebih dari 4 jam	5	83%
Tidak sama sekali	0	0%

Q6. Berapa lama waktu yang anda habiskan untuk menggunakan handphone per hari?



Dibawah 30 min.	0	0%
30 min. ~ 1 jam	0	0%
1 jam ~ 2 jam	1	17%
2 jam ~ 4 jam	0	0%
Lebih dari 4 jam	5	83%
Tidak sama sekali	0	0%

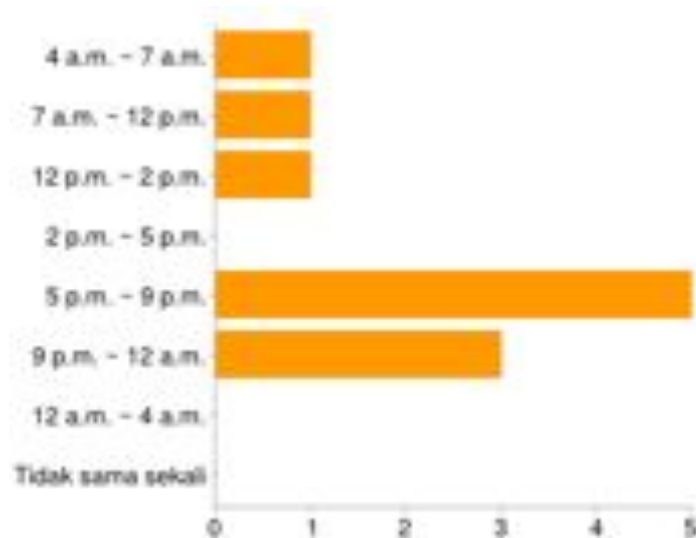
Q7. Seberapa seringkah anda menonton film di bioskop ?



Sekali atau lebih per minggu	0	0%
Sekali atau lebih per bulan	1	17%
Sekali atau lebih per 3 bulan	1	17%
Sekali atau lebih per 6 bulan	3	50%
Sekali atau lebih per tahun	1	17%
Tidak sama sekali	0	0%

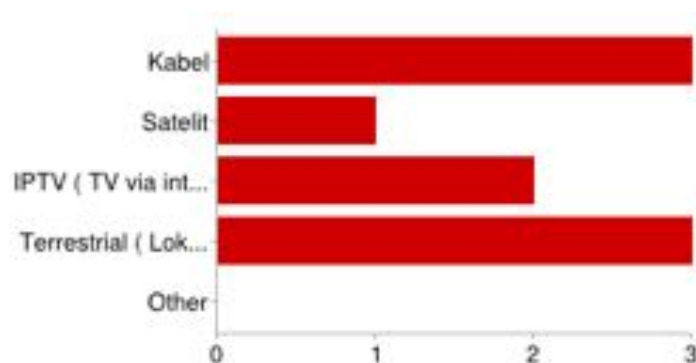
Pertanyaan-pertanyaan mengenai TV

Q8. Biasanya menonton TV pada pukul berapa?



4 a.m. ~ 7 a.m.	1	9%
7 a.m. ~ 12 p.m.	1	9%
12 p.m. ~ 2 p.m.	1	9%
2 p.m. ~ 5 p.m.	0	0%
5 p.m. ~ 9 p.m.	5	45%
9 p.m. ~ 12 a.m.	3	27%
12 a.m. ~ 4 a.m.	0	0%
Tidak sama sekali	0	0%

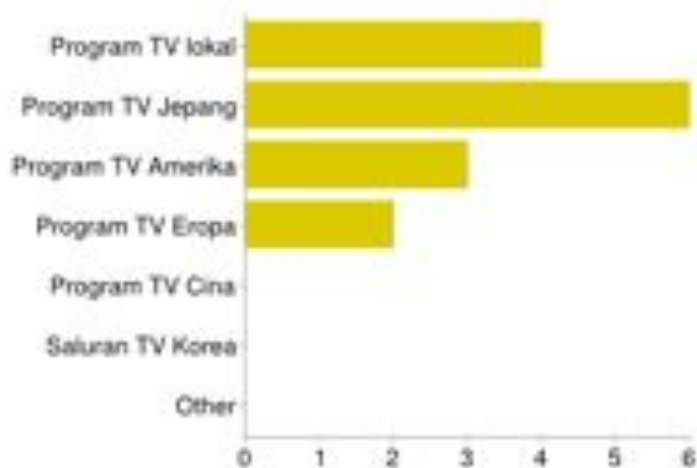
Q9. Sistem penyiaran apa yang anda biasa tonton?



Kabel	3	33%
Satelit	1	11%

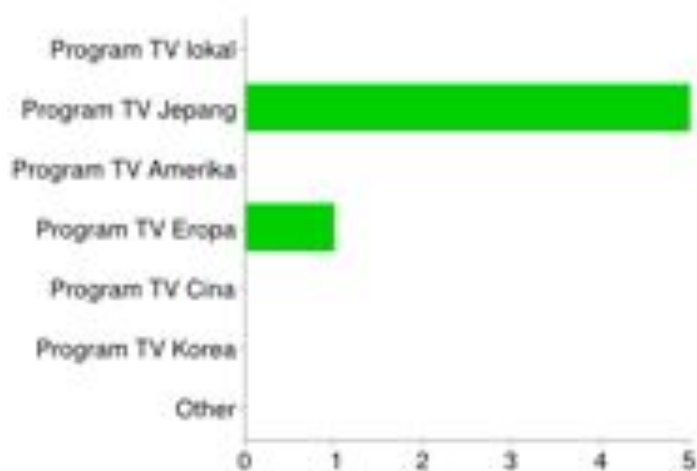
IPTV (TV via internet)	2	22%
Terrestrial (Lokal TV)	3	33%
Other	0	0%

Q10. Program-program TV apa yang anda sukai?



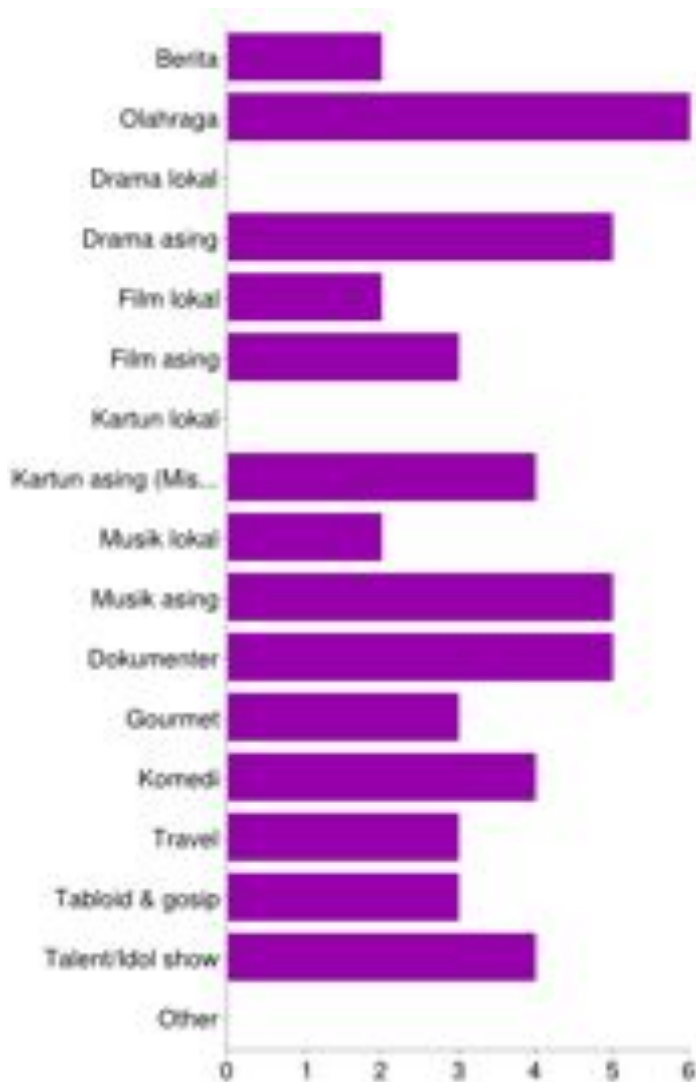
Program TV lokal	4	27%
Program TV Jepang	6	40%
Program TV Amerika	3	20%
Program TV Eropa	2	13%
Program TV Cina	0	0%
Saluran TV Korea	0	0%
Other	0	0%

Q11. Program TV apa yang anda paling sukai?



Program TV lokal	0	0%
Program TV Jepang	5	83%
Program TV Amerika	0	0%
Program TV Eropa	1	17%
Program TV Cina	0	0%
Program TV Korea	0	0%
Other	0	0%

Q12. Pilihlah kategori-kategori TV favorit anda



Berita	2	4%
Olahraga	6	12%
Drama lokal	0	0%
Drama asing	5	10%
Film lokal	2	4%

Film asing	3	6%
Kartun lokal	0	0%
Kartun asing (Misalnya: Anime)	4	8%
Musik lokal	2	4%
Musik asing	5	10%
Dokumenter	5	10%
Gourmet	3	6%
Komedi	4	8%
Travel	3	6%
Tabloid & gosip	3	6%
Talent/Idol show	4	8%
Other	0	0%

Tentang TV lokal

Q13-1. Sebutkan semua saluran TV lokal yang anda sukai

NET TV RCTI SCTV Metro TV Trans TV Kompas TV - mnc sports Trans 7
Trans7 Kompas TV RCTI Trans 7

Q13-2. Sebutkan semua program TV lokal yang anda sukai

- seputar Indonesia Liputan 6 one stop football Moto GP The Comment 8-11 show
On the spot OVJ Sketsa OVJ Malam Minggu Miko SUCI Redaksi Pagi, Seputar
Indonesia, dll (program berita) Konser-konser musik Barclays English Premier
League, Hitam Putih, OVJ The comment, Jejak petualang, Insert, khasanah, Sailor
moon. tayangan ulang pertandingan bulu tangkis

Q14. Jelaskan kenapa anda menyukai TV program tersebut?

semua progam tv yang saya sebutkan diatas merupakan progam tv yang menghibur
sekaligus memberikan saya wawan lebih. selain itu, progam-progam tv tersebut juga
tidak berlebihan dalam menyuguhkan isi konten acara. the comment : 20.00 wib Jejak
petualang : 15.00 wib insert : 11.00 wib khasanah : 05.30 wib sailor moon : 05.00 wib
Sketsa setiap hari setiap jam 2 siang di Trans TV --acara komedi OVJ & OVJ Road
Show weekdays jam 20.00 dan setiap sabtu 20.00--TV Show bergenre komedi,
mementaskan parodi cerita-cerita legenda Indonesia dan diselingi pertunjukan musik
artis-artis Indonesia Malam Minggu Miko SUCI audisi stand up comedian, menghibur
Program berita --saya menonton hampir semua dan pindah-pindah saluran untuk
mencari berita hangat di Indonesia Konser-konser musik -- saya tidak banyak mengikuti
artis-artis lokal tapi biasanya untuk menghabiskan waktu bersama keluarga dan melihat

artis-artis dengan lagu yang sedang 'IN' di Indonesia saya hampir tidak pernah menonton acara tv lokal. BEPL: Saya sudah mengikuti sepak bola sejak lama dan selalu menonton pertandingan Arsenal Hitam Putih: Karakter Deddy Corbuzier yang lugas sangat menghibur. OVJ: Sejak masih audisi di TPI, saya sudah menjadi fans SULE seputar Indonesia: program berita/biasa tayang setiap hari jam 12 siang dan 3 atau 4 sore. saya suka karena beritanya aktual dan berdasarkan fakta. Liputan 6 :program berita / biasa tayang setiap hari jam 12 siang dan 3 atau 4 sore. saya suka karena beritanya aktual dan berdasarkan fakta. one stop football : program berita bola tayang minggu jam 2. saya suka karena isinya padat dan tidak hanya membahas hasil pertandingan ,namun juga membahas sisi lucu ttg bola. Moto GP: program berita tentang balap motogp tayang sabtu jam 3 sore. saya fans balap motor dan acara ini membahas dunia motogp dengan lebih mendalam. The Comment: program komedi tayang setiap hari jam 8 malam dibawakan oleh 2 penyiar radio yaitu darto dan danang. lawakan khas anak mudanya sangat menghibur. 8-11 show: program berita tayang setiap hari jam 8 sampai 11 pagi. program berita ini dibawakan dengan lebih rileks jadi mudah diikuti. On the spot: program informasi tayang setiap hari jam 6-7 malam. program ini memberikan banyak informasi menarik ttg berbagai hal. OVJ: program komedi tayang setiap hari jam 8 malam. lawakannya sangat lucu tidak ada alasan spesifik mengapa saya menyukai program TV tersebut karena awalnya saya sama sekali tidak berminat. tetapi karena setiap pagi ditonton tante saya, saya jadi ikut-ikutan nonton dan akhirnya jadi rutinitas.

Q15-1. Menurut anda saluran TV lokal apa yang paling populer

trans 7 NET TV Trans Group dan MNC Group RCTI trans tv Trans 7 Kompas TV

Q15-2. Menurut anda program TV lokal apa yang paling populer

OVJ hitam putih Banyak sinetron yang mutunya disesuaikan dengan penonton Indonesia, yang notabena rata-rata bertingkat pendidikan rendah yuk kita smile Opera van Java

Q16. Menurut anda program TV lokal apa yang disukai teman-teman anda?

Tidak tahu OVJ di Trans 7 OVJ & OVJ Road Show weekdays jam 20.00 dan setiap sabtu 20.00--TV Show bergenre komedi, mementaskan parodi cerita-cerita legenda Indonesia dan diselingi pertunjukan musik & bintang tamu artis-artis Indonesia. Jam tayangnya sesuai dengan mahasiswa maupun pekerja sehingga tidak sedikit orang yang menonton OVJ :program komedi tayang di Trans 7 cast: Sule, Parto, Azis Gagap, Nunung dll the comment yang hadir setiap hari pukul 20.00 wib. hitam putih senin-jumat jam 9 malam di trans 7 ini salah satu program tv yang paling sering menjadi bahan obrolan di kantor. tapi teman-teman saya tidak langsung menyaksikannya lewat

tv, mereka lebih sering melihat tayangan ulangnya via internet.

Tentang TV asing

Q17-1. Sebutkan semua saluran TV asing yang anda sukai

FOX, Star Movies, HBO, ESPN, dll TV Asahi Fox bbc knowledge natgeo natgeo wild TBS, FujiTV, NHK, National Geographic fuji tv, nhk, tbs,kbs. Food channel NTV Fuji TV TBS Discovery Channel

Q17-2. Sebutkan semua program TV asing yang anda sukai

- Shabekuri007 - Sekaibanduke - J-Drama - London Hearts Music Station Utaban Aiba Manabu Nino san vs arashi, arashi nishiyagare, eito no shiwake, hirunandesu, music station. Glee Season 5 Hajime no Ippo - Rising (Season 3) How I Met Your Mother Season 9 Janiben Yorozu Uranaidokoro Onmyoya e Youkoso EPL (khususnya pertandingan Manchester United) Croc Catchers Dog Whisperer Monster Fish World's Deadliest Big Cat Week Witness: Disaster The Truth Behind Forecast: Disaster Bid & Destroy BBC Earth Arashi ni Shiyagare National Geography Shabekuri 007 VS Arashi

Q18. Jelaskan kenapa anda menyukai TV program asing tersebut?

Glee: karena sudah nonton dari season 1, jadi penasaran lanjutannya. selain itu, jalan ceritanya bagus. (drama, setiap Kamis di fox) HIMYM: jalan ceritanya lucu dan tidak bisa ditebak. pelepas stres. (series, komedi. setiap Senin di cbs) Janiben: varshow kanjani8, berisik tapi lucu. (variety show. setiap Rabu, kansai tv) Yorozu Uranaidokoro Onmyoya e Youkoso: drama baru nishikido ryo. (setiap Selasa, fuji tv) Hajime no Ippo: baca manga-nya dari SMP hingga sekarang, seru. (anime, setiap Minggu, ntv) EPL: pertandingan sepakbola Inggris, karena saya suka MU (tergantung jadwal) karena dari program TV tersebut saya dapat memaksimalkan kemampuan bahasa Jepang saya. Saya memang suka program dokumenter, selain itu tidak ada alasan khusus. Saya juga tidak tahu jam berapa dan hari apa saja program tersebut ditayangkan. Jika kebetulan saat mengganti-ganti channel dan program itu sedang ditayangkan, saya tonton. Kalau tidak, ya saya tidak jadi menonton. Arashi ni Shiyagare: variety show tayang di NTV Jepang. dibawakan oleh kelima member arashi tayang Sabtu jam 10 malam. saya suka karena acaranya interaktif dan lucu. National Geography: tayang di tv kabel, dokumenter tentang binatang. Shabekuri 007: variety show tayang di NTV. program ini dibawakan oleh 3 grup lawak Jepang. saya suka acara ini karena sangat menghibur. VS Arashi: game show tayang di Fuji TV yang dibawakan oleh arashi. acara ini menghibur sekaligus menegangkan. tayang setiap Kamis Shabekuri: Grup grup lawak besar di Jepang berkumpul di acara ini Sekaibanduke: Selalu ada pengetahuan baru yang

didapat mengenai dunia J-Drama: Serius digarap, tidak kacangan, informasi di dalamnya relatif akurat, dan aktingnya tidak berlebihan. Di luar itu semua, Kimura Takuya, Yamashita Tomohisa, Aragaki Yui, Sakai Masahito, Hirose Ryoko, adalah alasan saya menonton J-Dorama. -London Hearts: Acara jahil yang kreatif dan konsepnya matang. Music Station--setiap jumat jam 8 malam; acara musik, menampilkan artis-artis sesuai chart lagu Jepang (TV Asahi) Utakan acara musik sekaligus talk show dengan beberapa artis/penyanyi/idol Jepang Aiba Manabu program TV berisi informasi-informasi mengenai Jepang yang dapat menambah pengetahuan penonton, baik orang Jepang maupun orang asing. (TV Asahi) Nino san (Nihon Terebi) setiap hari senin jam 12 malam, program TV bincang-bincang serta survey yang dikemas tidak begitu kaku

Q19-1. Menurut anda saluran TV asing apa yang paling populer

Tidak tahu FOX, HBO disney channel KBS FOX FOX channel

Q19-2. Menurut anda program TV asing apa yang paling populer

Glee Tidak tahu Running Man running man

Q20. Menurut anda program TV asing apa yang disukai teman-teman anda?

Tidak tahu Glee (tidak tahu tayang setiap hari apa) Glee : drama remaja tentang kehidupan anak SMA yg tergabung dalam paduan suara. saya kurang tahu detailnya Running man. Arashi ni Shiyagare (NTV) Glee (FOX) HIMYM (CBS) running man

Akhirnya...

Q21. Apakah pilihan tontonan TV kesukaan anda dipengaruhi oleh orang lain (teman/keluarga)? Bagaimana? Oleh siapa?

Ya. Untuk TV Lokal, jika banyak teman membicarakan program yg sedang terkenal maka saya akan coba mengikutinya dan jika saya suka maka akan saya ikuti sampai akhir. biasanya oleh keluarga (asik) dan teman di media sosial serta kampus Untuk TV asing, biasanya jika teman merekomendasikan maka akan saya lihat. saya kurang suka TV asing terutama amerika karena episode dan pilihannya terlalu banyak. untuk TV jepang saya biasa cari sendiri dan coba untuk memilih sendiri. biasanya direkomendasikan oleh teman kampus. Sebagian dari tontonan tv Amerika yang saya sukai dipengaruhi oleh keluarga, sebagian dari teman. Untuk pertandingan sepakbola, dari keluarga, karena seluruh anggota keluarga saya penyuka sepakbola, terutama MU. Beberapa drama Jepang yang saya tonton ada yang rekomendasi dari teman, tapi

biasanya selera/apa yang saya tonton, berbeda dari teman kampus (kuliah program studi jepang). Sama halnya dengan anime. Ya. Oleh tante saya, karena saya jarang atau hampir tidak pernah menyalakan tv sendiri. Saya pasti menonton apa yang sedang ditonton oleh tante saya. ya, cukup dipengaruhi oleh teman. misalkan teman-teman membicarakan satu program TV yang menarik dan ditonton oleh banyak orang, saya akan mencoba menonton program tersebut. tontonan yang biasa ditonton keluarga pun walaupun saya tidak suka saya tetap ikut menonton (baik TV lokal maupun asing)

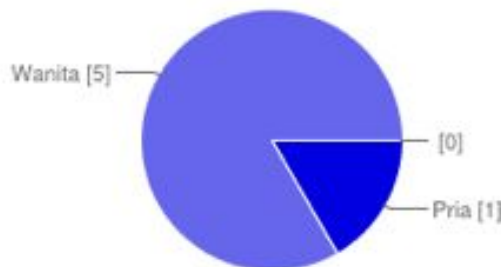
Tidak. Kebanyakan saya mendapat rekomendasi dari video di youtube. iya. karena pada awalnya saya biasa saja terhadap budaya pop culture jepang, namun saya terkena pengaruh oleh teman-teman saya dengan pop culture jepang tersebut melalui pv,lagu,hingga acara tv yang dibawakan oleh idol-idol jepang. akhirnya saya jadi menyukai beberapa idol jepang karena teman saya tersebut.

Tentang diri anda

F1. Nama

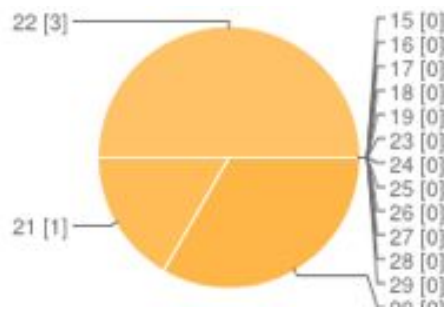
Mitla Taslima Riani Yulihana Dian Fitriyani Charis Hanna Frisca

F2. Jenis Kelamin



Pria	1	17%
Wanita	5	83%
	0	0%

F3. Umur



15	0	0%
16	0	0%
17	0	0%
18	0	0%
19	0	0%
20	2	33%
21	1	17%
22	3	50%
23	0	0%
24	0	0%
25	0	0%
26	0	0%
27	0	0%
28	0	0%
29	0	0%

F4. Kebangsaan



Indonesia	6	100%
Viet Nam	0	0%
Singapore	0	0%
Thailand	0	0%
Japan	0	0%
Others	0	0%

F5. Tempat tinggal



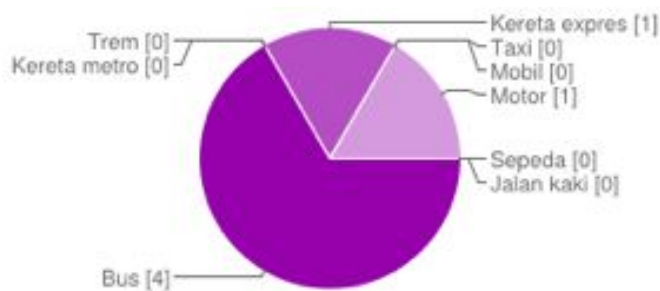
Indonesia	6	100%
Viet Nam	0	0%
Singapore	0	0%
Thailand	0	0%
Japan	0	0%

F6. Pekerjaan



Pekerja kanto	2	33%
Pekerja spesialis	0	0%
Pejabat publik	0	0%
Pembantu	0	0%
Mahasiswa	4	67%
Yang lain-lain	0	0%

F7. Kendaraan apa yang anda pakai untuk bekerja/sekolah ?



Bus	4	67%
Trem	0	0%
Kereta metro	0	0%
Kereta express	1	17%
Taxi	0	0%
Mobil	0	0%
Motor	1	17%
Sepeda	0	0%
Jalan kaki	0	0%

F8. Berapa lama perjalanan dari rumah ke tempat kerja/sekolah anda?

1 jam 10 menit 1,5 jam 30 menit 80 menit

TERIMA KASIH !!!

Number of daily responses



8 responses

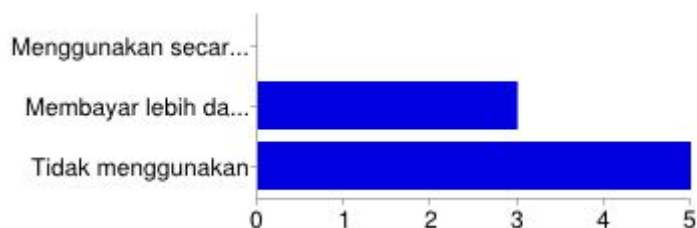
[View all responses](#)

[Publish analytics](#)

Summary

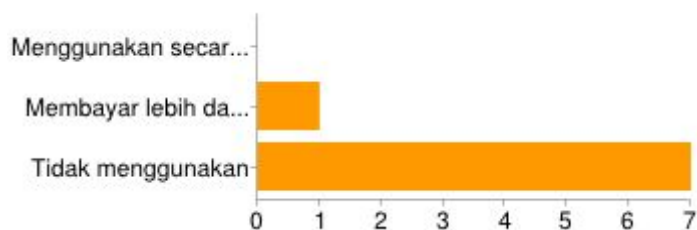
Status quo dalam pembayaran pelayanan berikut

Menu dasar (layanan yang dibayar setiap bulan) [<Pay-TV>]



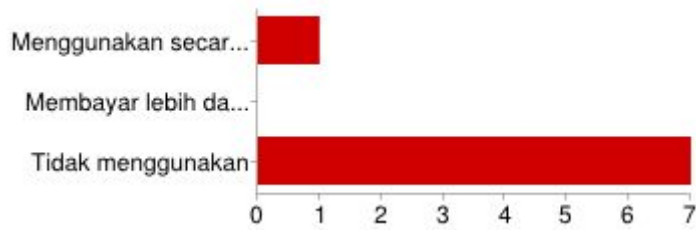
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	3	38%
Tidak menggunakan	5	63%

Menu dasar + saluran tambahan [<Pay-TV>]



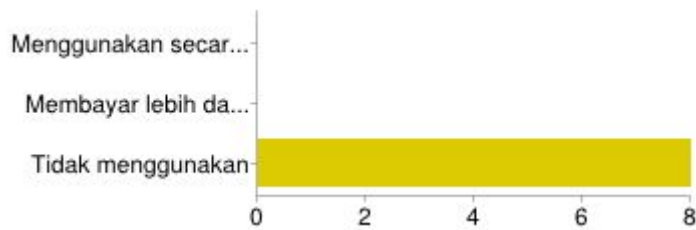
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	1	13%
Tidak menggunakan	7	88%

PPV (Hanya dipakai sekali untuk menonton spesial live/game) [<Pay-TV>]



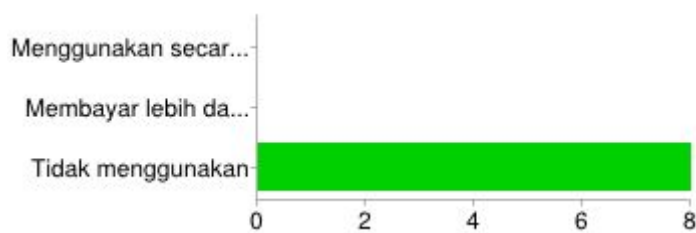
Menggunakan secara gratis lebih dari 1 tahun	1	13%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	7	88%

Row 4 [<Pay-TV>]



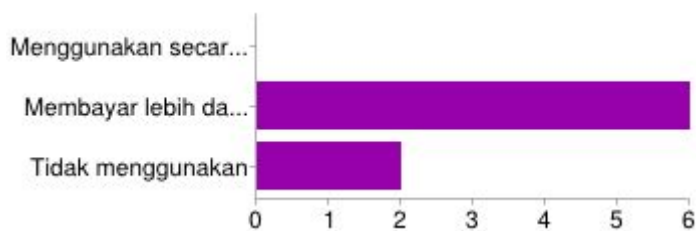
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	8	100%

Row 5 [<Pay-TV>]



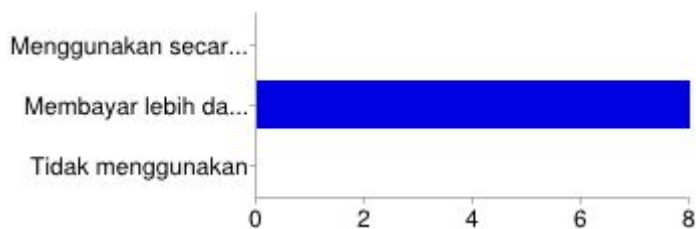
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	8	100%

Di Bioskop (hari kerja) [<Bioskop/Film>]



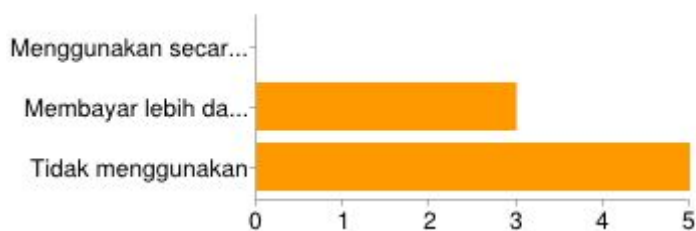
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	6	75%
Tidak menggunakan	2	25%

Di Bioskop (hari libur) [<Bioskop/Film>]



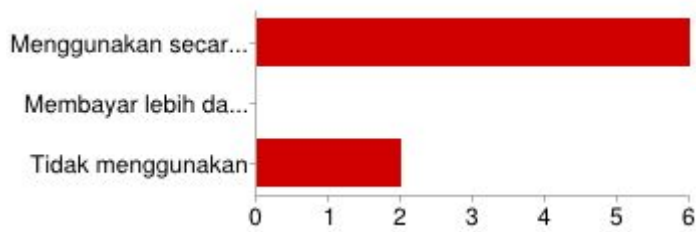
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	8	100%
Tidak menggunakan	0	0%

DVD / Blu-ray [<Bioskop/Film>]



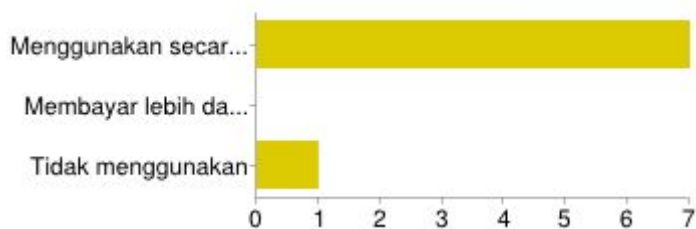
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	3	38%
Tidak menggunakan	5	63%

Mengunduh film [<Bioskop/Film>]



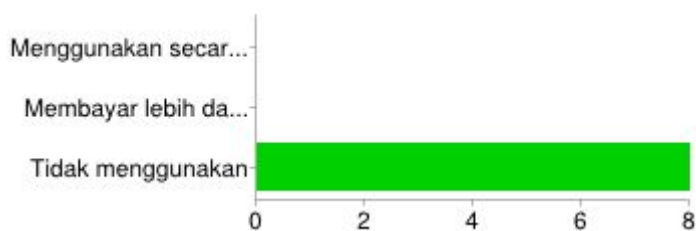
Menggunakan secara gratis lebih dari 1 tahun	6	75%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	2	25%

Streaming film (misalnya.Hulu, Youtube) [<Bioskop/Film>]



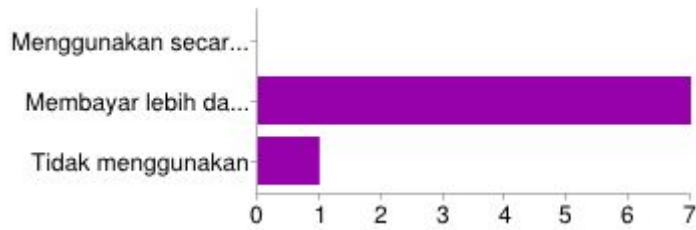
Menggunakan secara gratis lebih dari 1 tahun	7	88%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	1	13%

Menonton live sport di stadium [<Olahraga>]



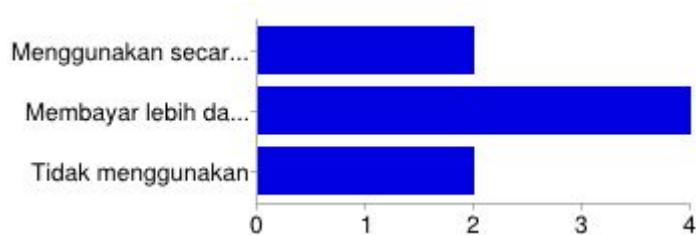
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	8	100%

Pergi ke konser [<Musik>]



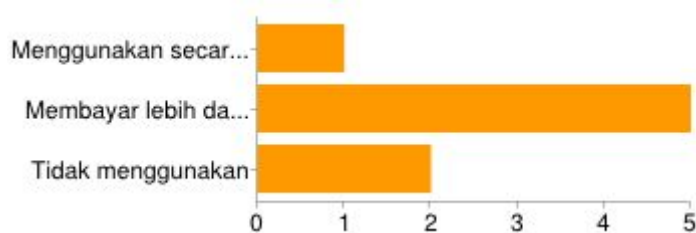
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	7	88%
Tidak menggunakan	1	13%

CD single [<Musik>]



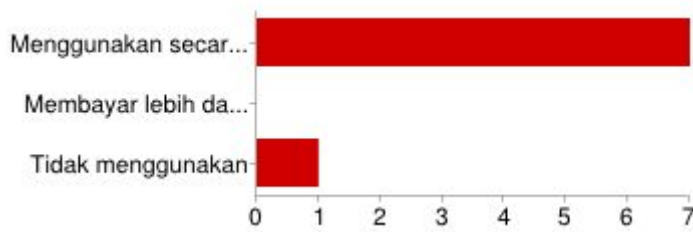
Menggunakan secara gratis lebih dari 1 tahun	2	25%
Membayar lebih dari 1 tahun	4	50%
Tidak menggunakan	2	25%

CD album [<Musik>]



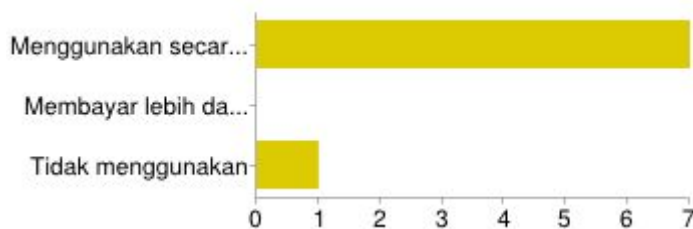
Menggunakan secara gratis lebih dari 1 tahun	1	13%
Membayar lebih dari 1 tahun	5	63%
Tidak menggunakan	2	25%

Mengunduh musik per trek [<Musik>]



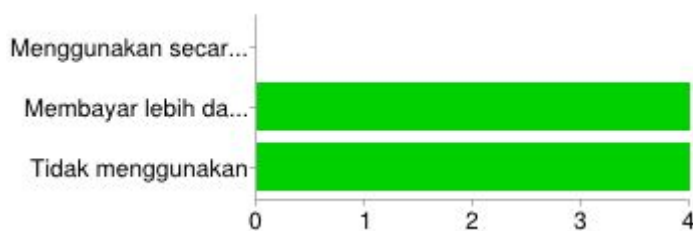
Menggunakan secara gratis lebih dari 1 tahun	7	88%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	1	13%

Streaming musik [<Musik>]



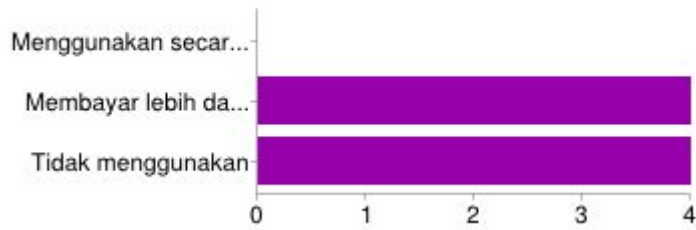
Menggunakan secara gratis lebih dari 1 tahun	7	88%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	1	13%

Membeli konsol (misalnya. PlayStation3, Wii, Xbox) [<Game>]



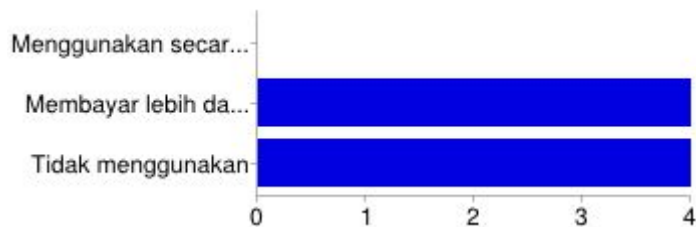
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	4	50%
Tidak menggunakan	4	50%

Membeli konsol game [<Game>]



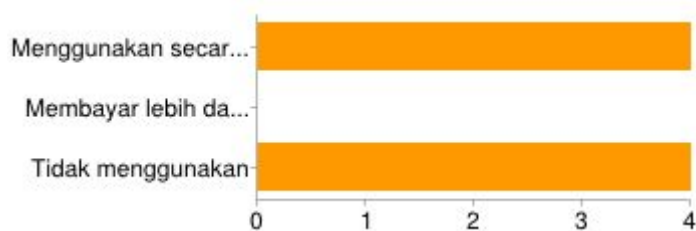
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	4	50%
Tidak menggunakan	4	50%

Main di game center [<Game>]



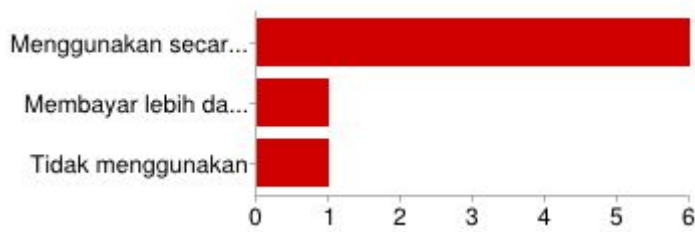
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	4	50%
Tidak menggunakan	4	50%

PC apps [<Game>]



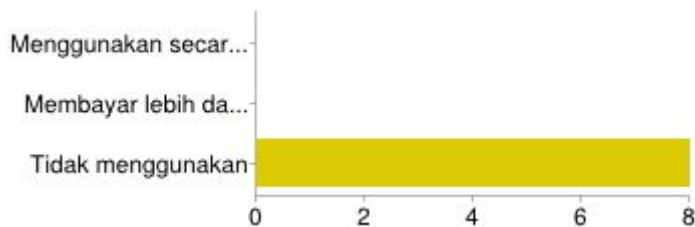
Menggunakan secara gratis lebih dari 1 tahun	4	50%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	4	50%

Smartphone apps [<Game>]



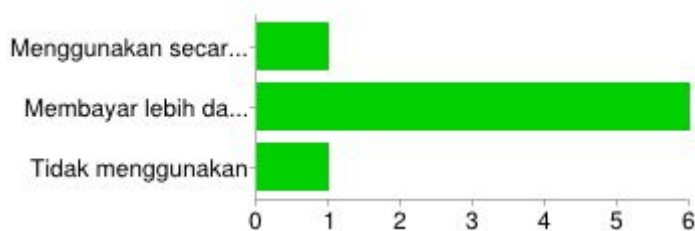
Menggunakan secara gratis lebih dari 1 tahun	6	75%
Membayar lebih dari 1 tahun	1	13%
Tidak menggunakan	1	13%

Online (ex.facebook game apps) [<Game>]



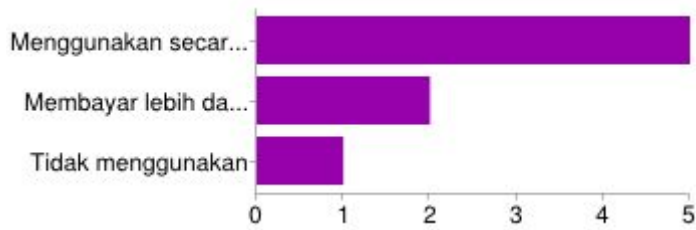
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	8	100%

Character goods (boneka, stationery, action figure, dll.) [<Karakter>]



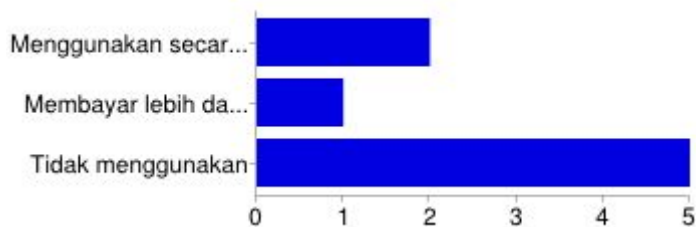
Menggunakan secara gratis lebih dari 1 tahun	1	13%
Membayar lebih dari 1 tahun	6	75%
Tidak menggunakan	1	13%

Barang digital (misalnya.LINE stamps) [<Karakter>]



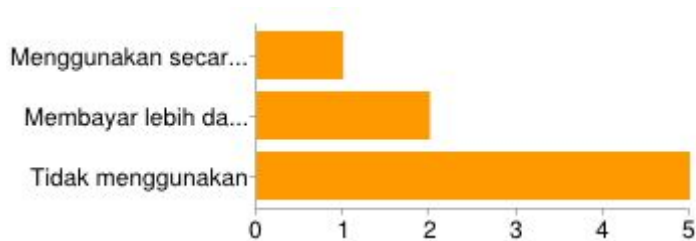
Menggunakan secara gratis lebih dari 1 tahun	5	63%
Membayar lebih dari 1 tahun	2	25%
Tidak menggunakan	1	13%

Majalah fashion [<Penerbitan>]



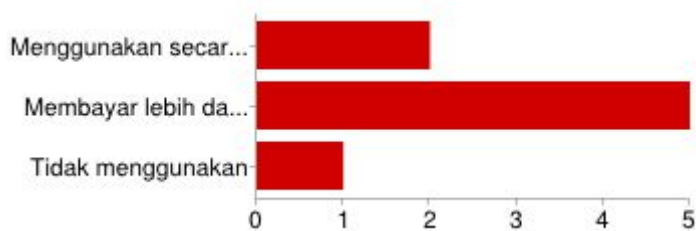
Menggunakan secara gratis lebih dari 1 tahun	2	25%
Membayar lebih dari 1 tahun	1	13%
Tidak menggunakan	5	63%

Majalah manga (anime) (satu buku dengan judul-judul yang berbeda) [<Penerbitan>]



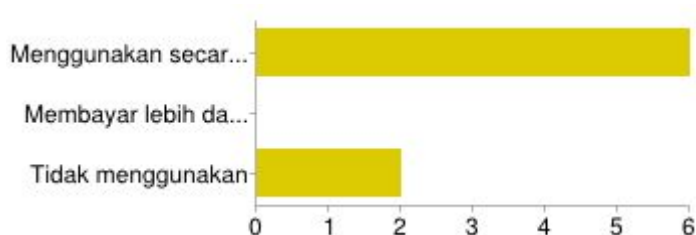
Menggunakan secara gratis lebih dari 1 tahun	1	13%
Membayar lebih dari 1 tahun	2	25%
Tidak menggunakan	5	63%

Manga (1 judul) [<Penerbitan>]



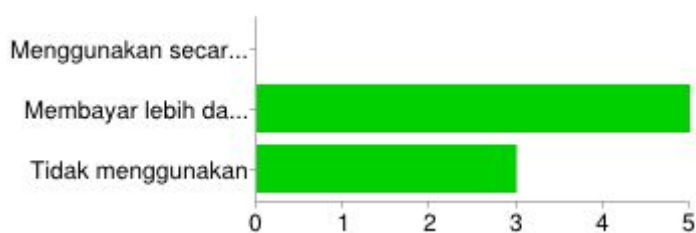
Menggunakan secara gratis lebih dari 1 tahun	2	25%
Membayar lebih dari 1 tahun	5	63%
Tidak menggunakan	1	13%

Digital Manga [<Penerbitan>]



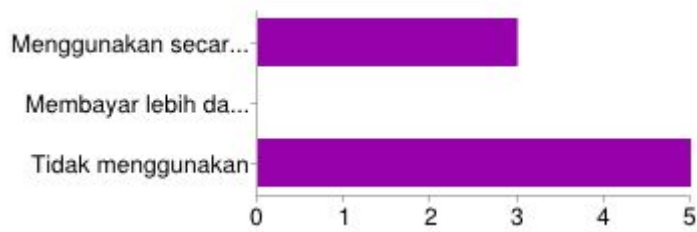
Menggunakan secara gratis lebih dari 1 tahun	6	75%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	2	25%

Novel [<Penerbitan>]



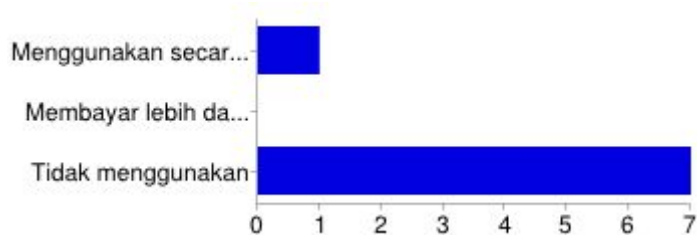
Menggunakan secara gratis lebih dari 1 tahun	0	0%
Membayar lebih dari 1 tahun	5	63%
Tidak menggunakan	3	38%

Digital novel [<Penerbitan>]



Menggunakan secara gratis lebih dari 1 tahun	3	38%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	5	63%

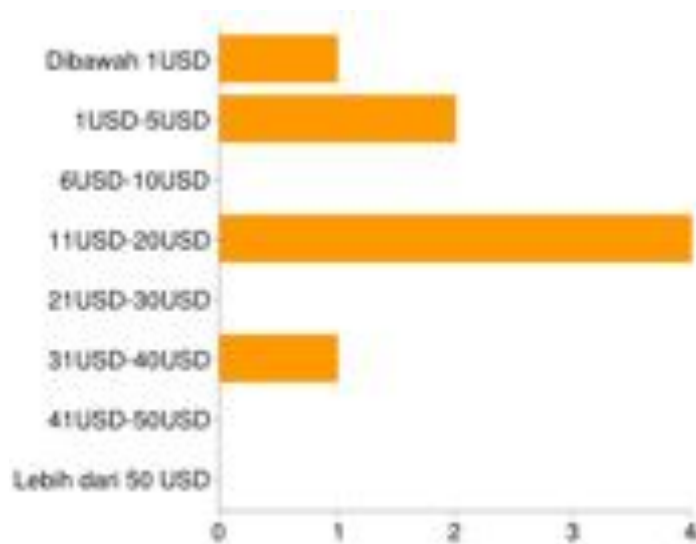
Audiobook [<Penerbitan>]



Menggunakan secara gratis lebih dari 1 tahun	1	13%
Membayar lebih dari 1 tahun	0	0%
Tidak menggunakan	7	88%

Pendapat kalian mengenai nilai pembayaran pelayanan berikut

Menu dasar (layanan yang dibayar perbulan) [< Pay-TV >]



Dibawah 1USD	1	13%
1USD-5USD	2	25%
6USD-10USD	0	0%
11USD-20USD	4	50%
21USD-30USD	0	0%
31USD-40USD	1	13%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

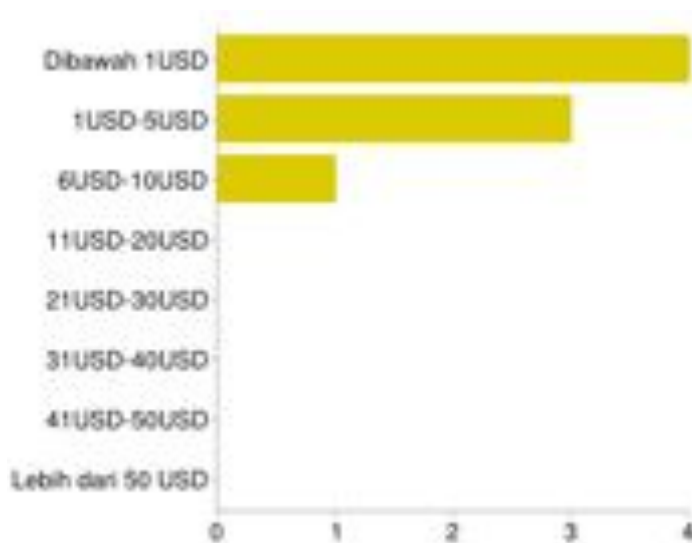
Menu dasar + saluran tambahan [< Pay-TV >]



Dibawah 1USD	2	25%
1USD-5USD	0	0%

6USD-10USD	2	25%
11USD-20USD	1	13%
21USD-30USD	2	25%
31USD-40USD	1	13%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

PPV (Hanya dipakai sekali untuk menonton spesial live/game) [< Pay-TV >]



Dibawah 1USD	4	50%
1USD-5USD	3	38%
6USD-10USD	1	13%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

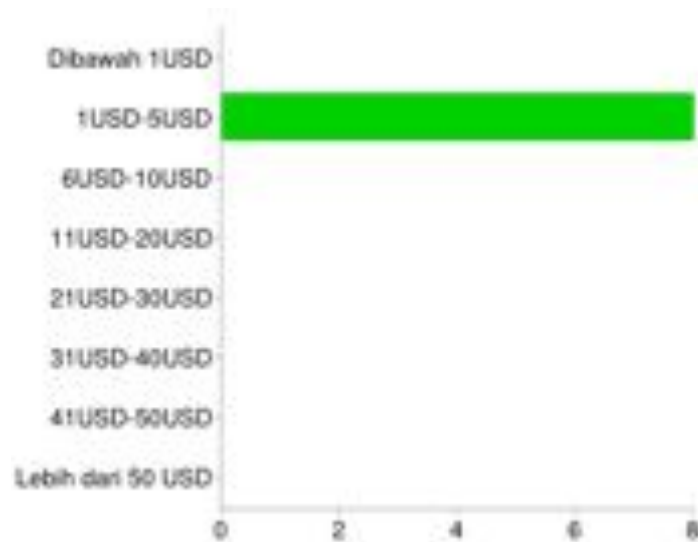
Tolong beritahukan jumlah maksimum pembayaran yang kamu inginkan untuk konten khusus pada kategori ini.

40usd USD9 30 10USD about 20\$ per month Rp 125.000

Bila ada, tolong sebutkan konten khusus pada kategori ini.

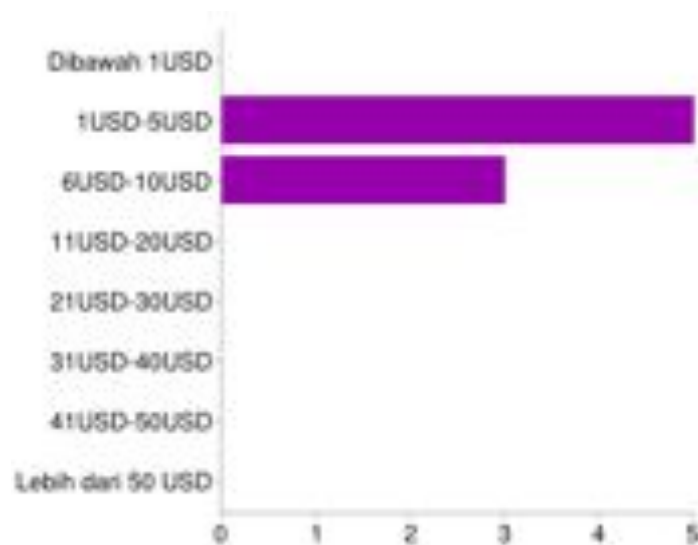
live music tv show tv kabel On-demand movies for music and movie
programme Fuji TV, Nihon TV, Asahi TV, TBS

Di Bioskop (hari kerja) [< Bioskop / Film >]



Dibawah 1USD	0	0%
1USD-5USD	8	100%
6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Di Bioskop (hari libur) [< Bioskop / Film >]



Dibawah 1USD	0	0%
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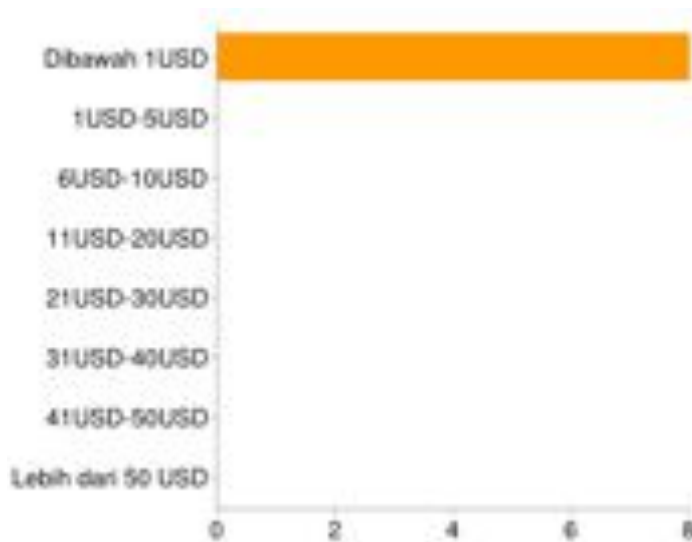
1USD-5USD	5	63%
6USD-10USD	3	38%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

DVD / blu-ray [< Bioskop / Film >]



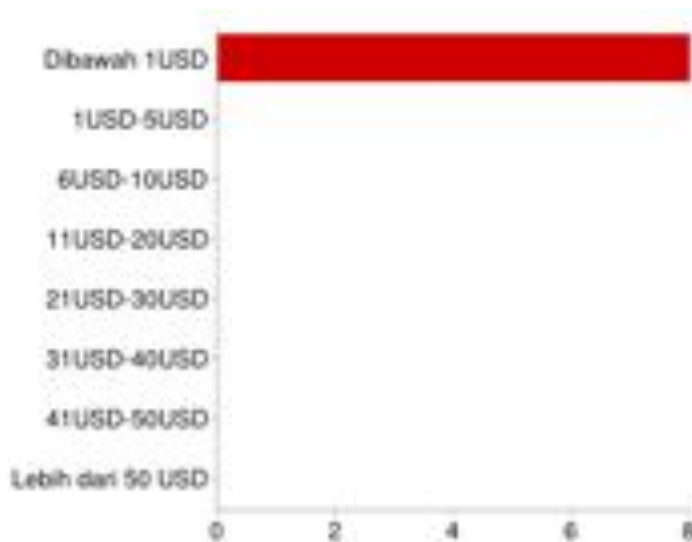
Dibawah 1USD	0	0%
1USD-5USD	4	50%
6USD-10USD	3	38%
11USD-20USD	0	0%
21USD-30USD	1	13%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Mengunduh film [< Bioskop / Film >]



Dibawah 1USD	8	100%
1USD-5USD	0	0%
6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Streaming film (misalnya.Hulu, Youtube) [< Bioskop / Film >]



Dibawah 1USD	8	100%
1USD-5USD	0	0%

6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

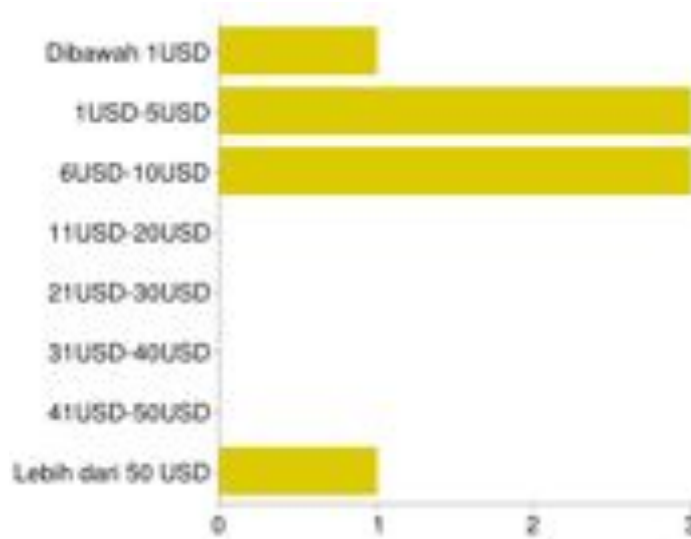
Tolong beritahukan jumlah maksimum pembayaran yang kamu inginkan untuk konten khusus pada kategori ini.

8USD USD5 5-10\$ 10usd 5USD 12 Rp 25.000

Bila ada, tolong sebutkan konten khusus pada kategori ini.

Tiket Premiere premier, kasur, meal Premiere ticket tiket bioskop Japanese movies

Menonton live sport di stadium [< Olahraga >]



Dibawah 1USD	1	13%
1USD-5USD	3	38%
6USD-10USD	3	38%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	1	13%

Tolong beritahukan jumlah maksimum pembayaran yang kamu inginkan untuk konten khusus pada kategori ini.

8USD Rp 50.000 0 6 5-10\$ 25usd

Bila ada, tolong sebutkan konten khusus pada kategori ini.

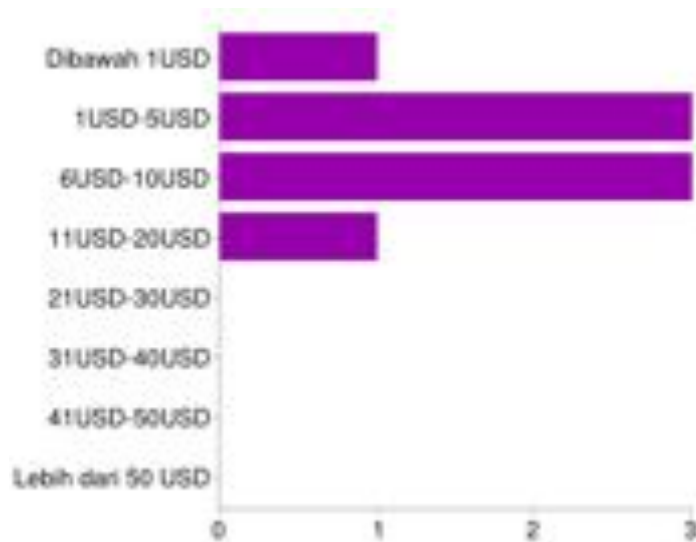
merchandise audience's seat for all seats except vip

Going to the concert [< Musik >]



Dibawah 1USD	0	0%
1USD-5USD	1	13%
6USD-10USD	1	13%
11USD-20USD	1	13%
21USD-30USD	0	0%
31USD-40USD	1	13%
41USD-50USD	2	25%
Lebih dari 50 USD	2	25%

CD singles (per 1 disc) [< Musik >]



Dibawah 1USD	1	13%
1USD-5USD	3	38%
6USD-10USD	3	38%
11USD-20USD	1	13%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

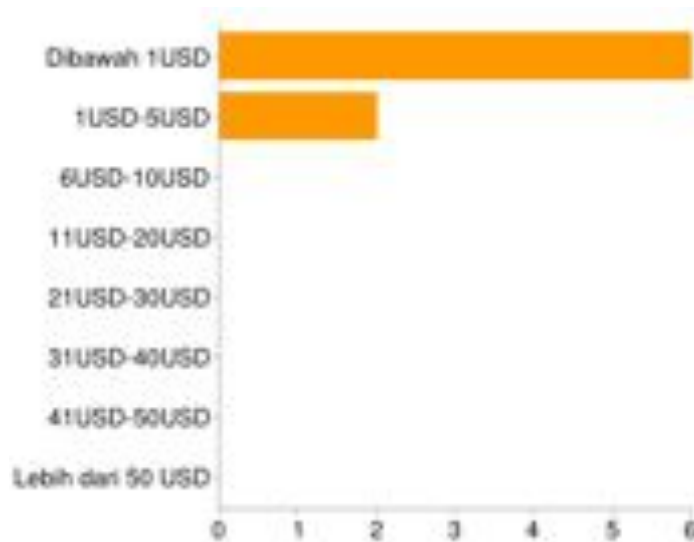
CD albums (per 1 disc) [< Musik >]



Dibawah 1USD	1	13%
1USD-5USD	1	13%

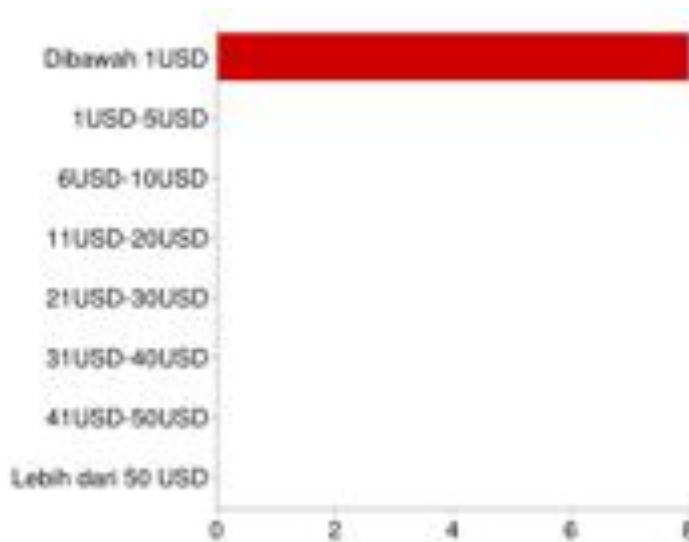
6USD-10USD	1	13%
11USD-20USD	3	38%
21USD-30USD	2	25%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Download music per track [< Musik >]



Dibawah 1USD	6	75%
1USD-5USD	2	25%
6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Streaming music services [< Musik >]



Dibawah 1USD	8	100%
1USD-5USD	0	0%
6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Tolong beritahukan jumlah maksimum pembayaran yang kamu inginkan untuk konten khusus pada kategori ini.

30USD Rp 75.000 USD13 200usd 20USD 30\$ for imported cd and 7\$ for cd 50

Bila ada, tolong sebutkan konten khusus pada kategori ini.

Limited edition signed album release limited booklet, photocard Album with signature from idol for japanese cd Arashi's album konser

Membeli konsol (misalnya. PlayStation3, Wii, Xbox) [< Game >]



Dibawah 1USD	2	25%
1USD-5USD	1	13%
6USD-10USD	0	0%
11USD-20USD	1	13%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	1	13%
Lebih dari 50 USD	3	38%

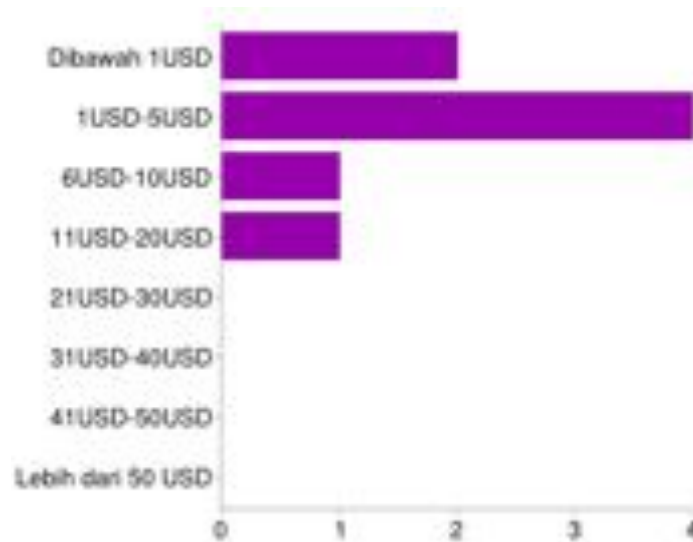
Membeli konsol game [< Game >]



Dibawah 1USD	2	25%
1USD-5USD	3	38%

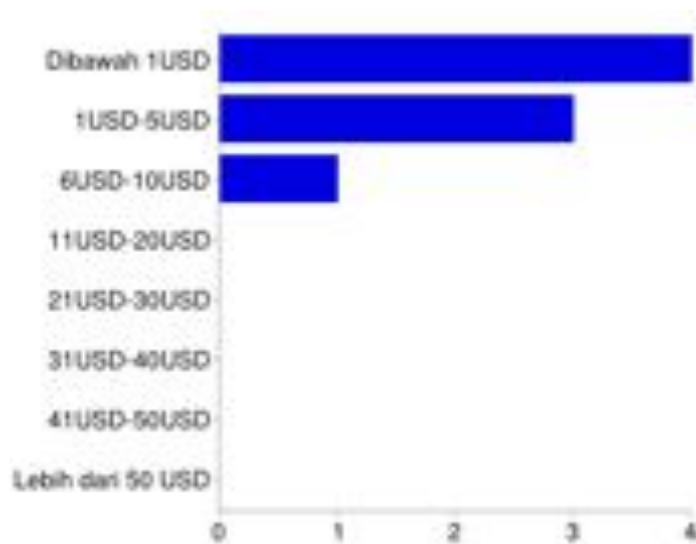
6USD-10USD	1	13%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	1	13%
Lebih dari 50 USD	1	13%

Bermain di game center [< Game >]



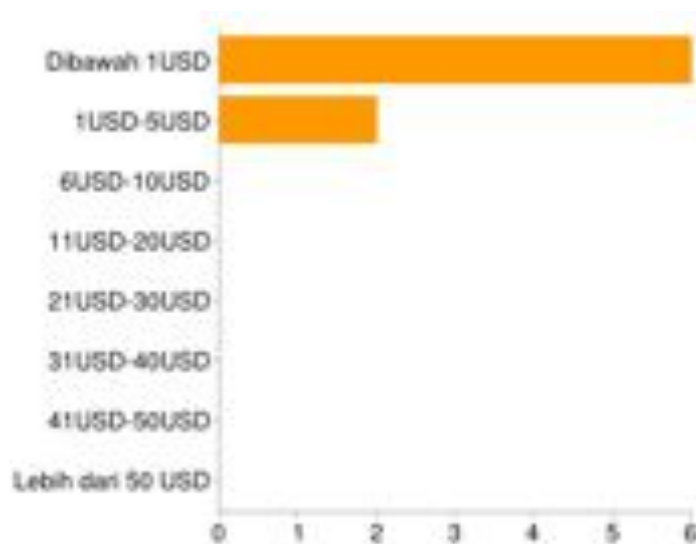
Dibawah 1USD	2	25%
1USD-5USD	4	50%
6USD-10USD	1	13%
11USD-20USD	1	13%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

PC apps [< Game >]



Dibawah 1USD	4	50%
1USD-5USD	3	38%
6USD-10USD	1	13%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

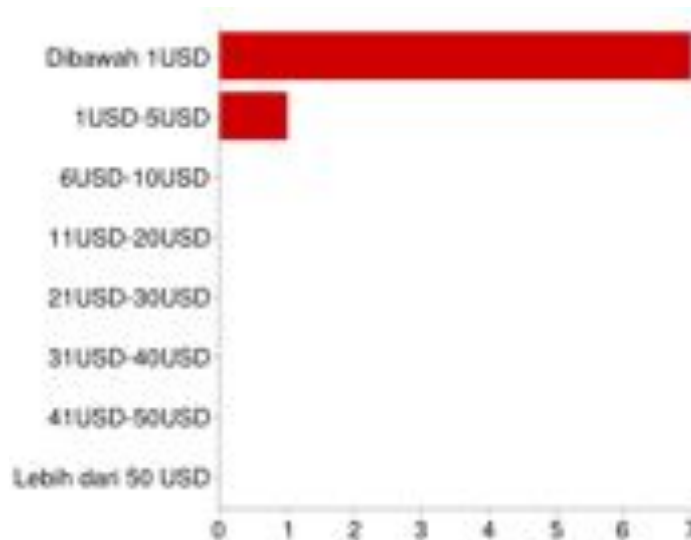
Smartphone apps [< Game >]



Dibawah 1USD	6	75%
1USD-5USD	2	25%

6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Online (misalnya.facebook game apps) [< Game >]



Dibawah 1USD	7	88%
1USD-5USD	1	13%
6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

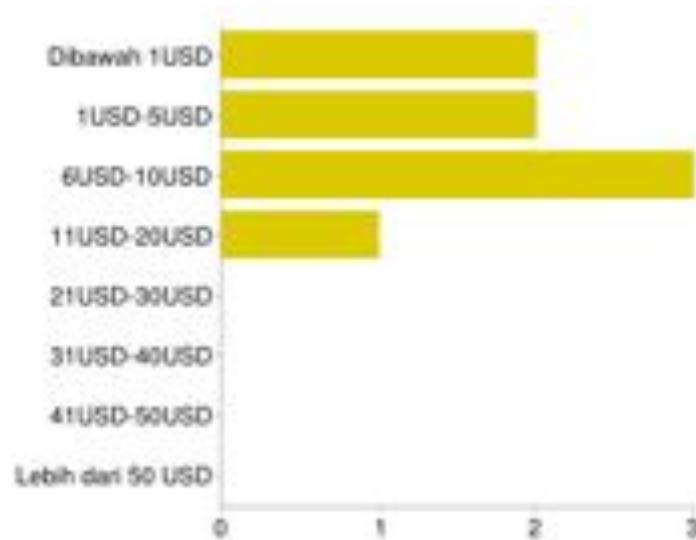
Tolong beritahukan jumlah maksimum pembayaran yang kamu inginkan untuk konten khusus pada kategori ini.

15USD 40 USD6 0 Rp 100.000 50USD 5\$

Bila ada, tolong sebutkan pelayanan khusus pada kategori ini.

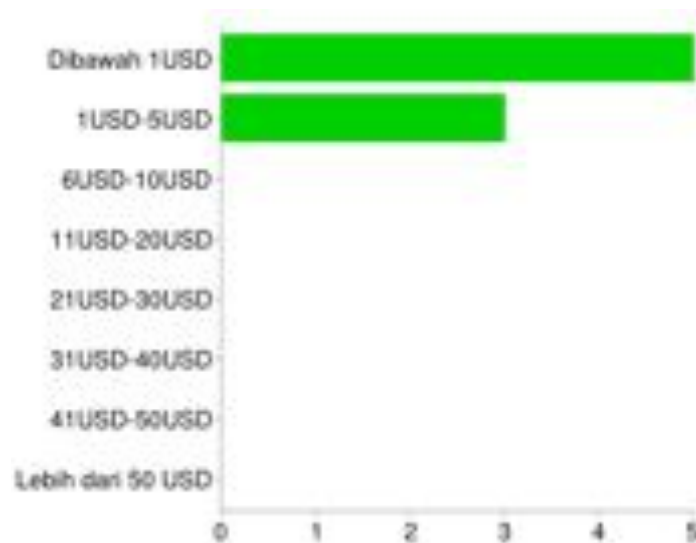
Game import Special features abroad shipping free

Character goods (boneka, stationery, action figure, dll.) [< Karakter >]



Dibawah 1USD	2	25%
1USD-5USD	2	25%
6USD-10USD	3	38%
11USD-20USD	1	13%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Barang digital (misalnya.LINE stamps) [< Karakter >]



Dibawah 1USD	5	63%
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1USD-5USD	3	38%
6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

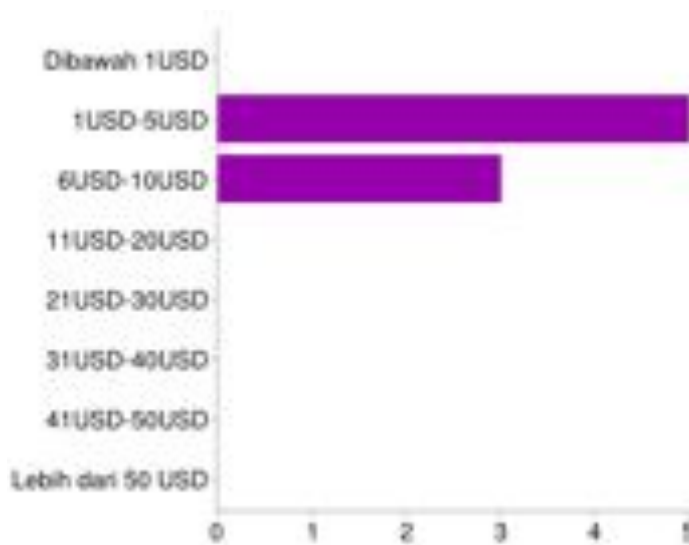
Tolong beritahukan jumlah maksimum pembayaran yang kamu inginkan untuk konten khusus pada kategori ini.

15USD 20usd USD2 5-10\$ Rp 100.000 10 20USD

Bila ada, tolong sebutkan konten khusus pada kategori ini.

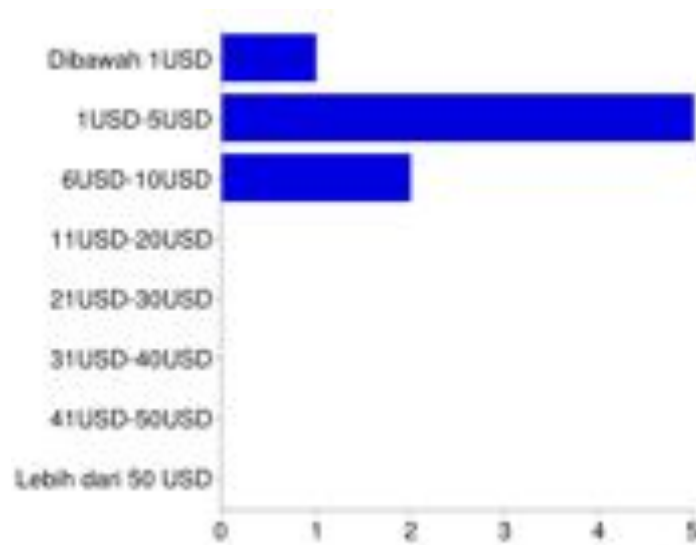
signature LINE stickers huge size doll Arashi goods boneka

Majalah Fashion [< Penerbitan >]



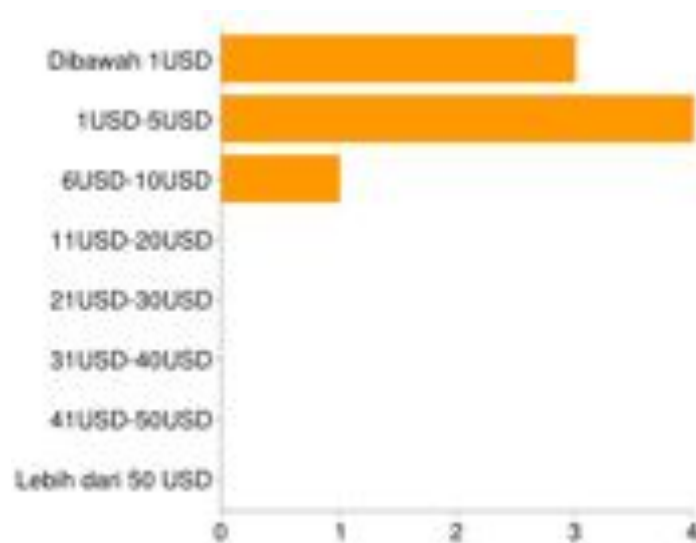
Dibawah 1USD	0	0%
1USD-5USD	5	63%
6USD-10USD	3	38%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Majalah manga (anime) (satu buku dengan judul-judul yang berbeda)
[< Penerbitan >]



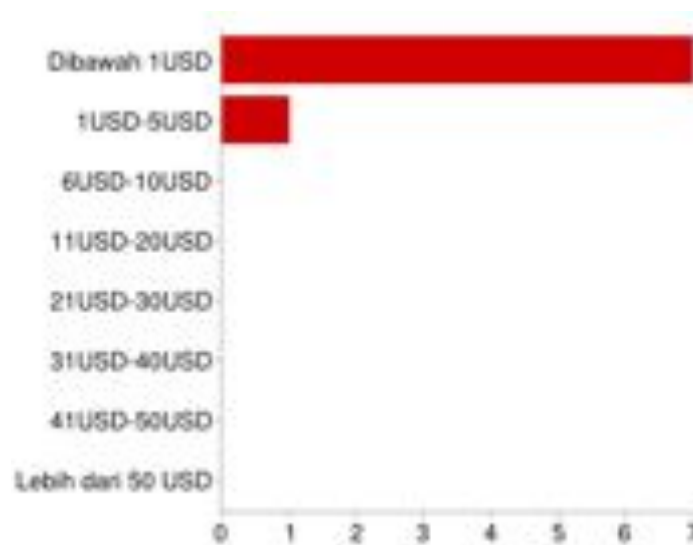
Dibawah 1USD	1	13%
1USD-5USD	5	63%
6USD-10USD	2	25%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Manga (1 judul) [< Penerbitan >]



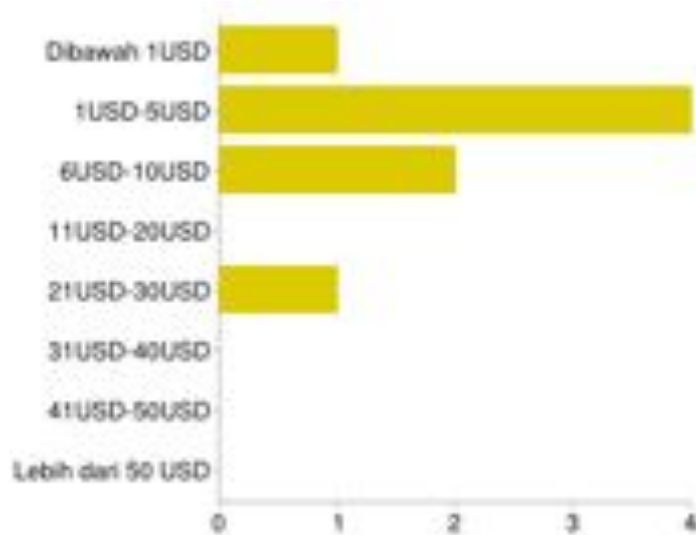
Dibawah 1USD	3	38%
1USD-5USD	4	50%
6USD-10USD	1	13%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Digital Manga [< Penerbitan >]



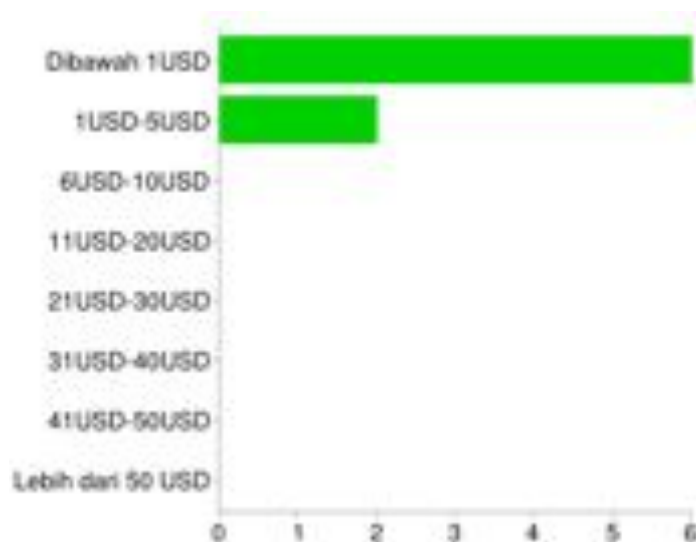
Dibawah 1USD	7	88%
1USD-5USD	1	13%
6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Novel [< Penerbitan >]



Dibawah 1USD	1	13%
1USD-5USD	4	50%
6USD-10USD	2	25%
11USD-20USD	0	0%
21USD-30USD	1	13%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

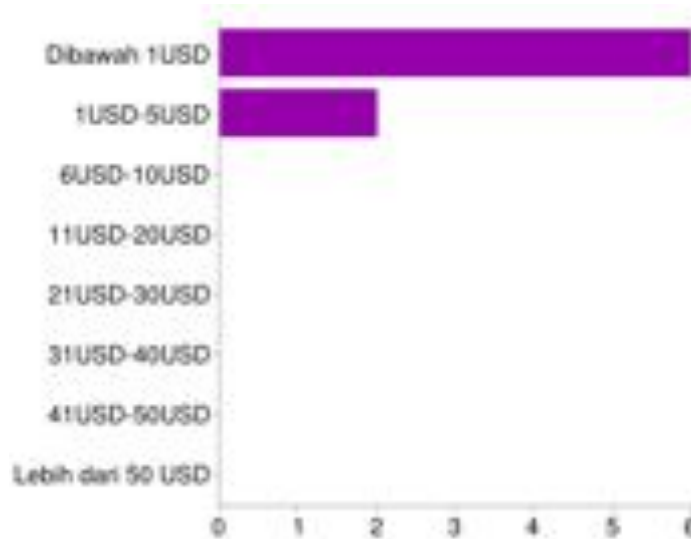
Digital novel [< Penerbitan >]



Dibawah 1USD	6	75%
1USD-5USD	2	25%

6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Audio book [< Penerbitan >]



Dibawah 1USD	6	75%
1USD-5USD	2	25%
6USD-10USD	0	0%
11USD-20USD	0	0%
21USD-30USD	0	0%
31USD-40USD	0	0%
41USD-50USD	0	0%
Lebih dari 50 USD	0	0%

Tolong beritahukan jumlah maksimum pembayaran yang kamu inginkan untuk konten khusus pada kategori ini.

5-20\$ 20 Rp 25.000 10USD USD27 15usd 20USD

Bila ada, tolong sebutkan konten khusus pada kategori ini.

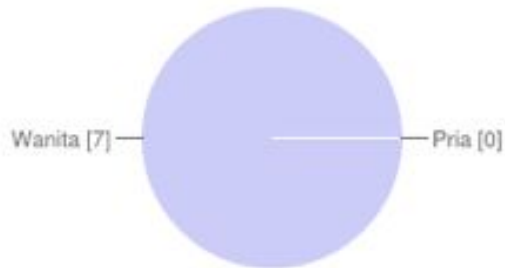
tanda tangan, bonus merchandise Limited edition hard cover Signature from
author novel hasil karya pengarang fav

Tentang diri anda

F1. Nama

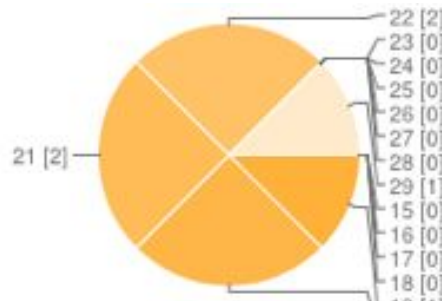
fitriyani purwaningtyas Annisa Nadhila Issadi Marsha Damita Dian Permatasari
Mitla Taslima Riani Yulihana Friska Ganiaputri

F2. Jenis kelamin



Pria	0	0%
Wanita	7	100%

F3. Umur



15	0	0%
16	0	0%
17	0	0%
18	0	0%
19	1	13%
20	2	25%
21	2	25%
22	2	25%
23	0	0%
24	0	0%
25	0	0%
26	0	0%
27	0	0%
28	0	0%
29	1	13%

F4. Kebangsaan



Indonesia	8	100%
Viet Nam	0	0%
Singapore	0	0%
Thailand	0	0%
Japan	0	0%
Others	0	0%

TERIMA KASIH !!!

Number of daily responses

